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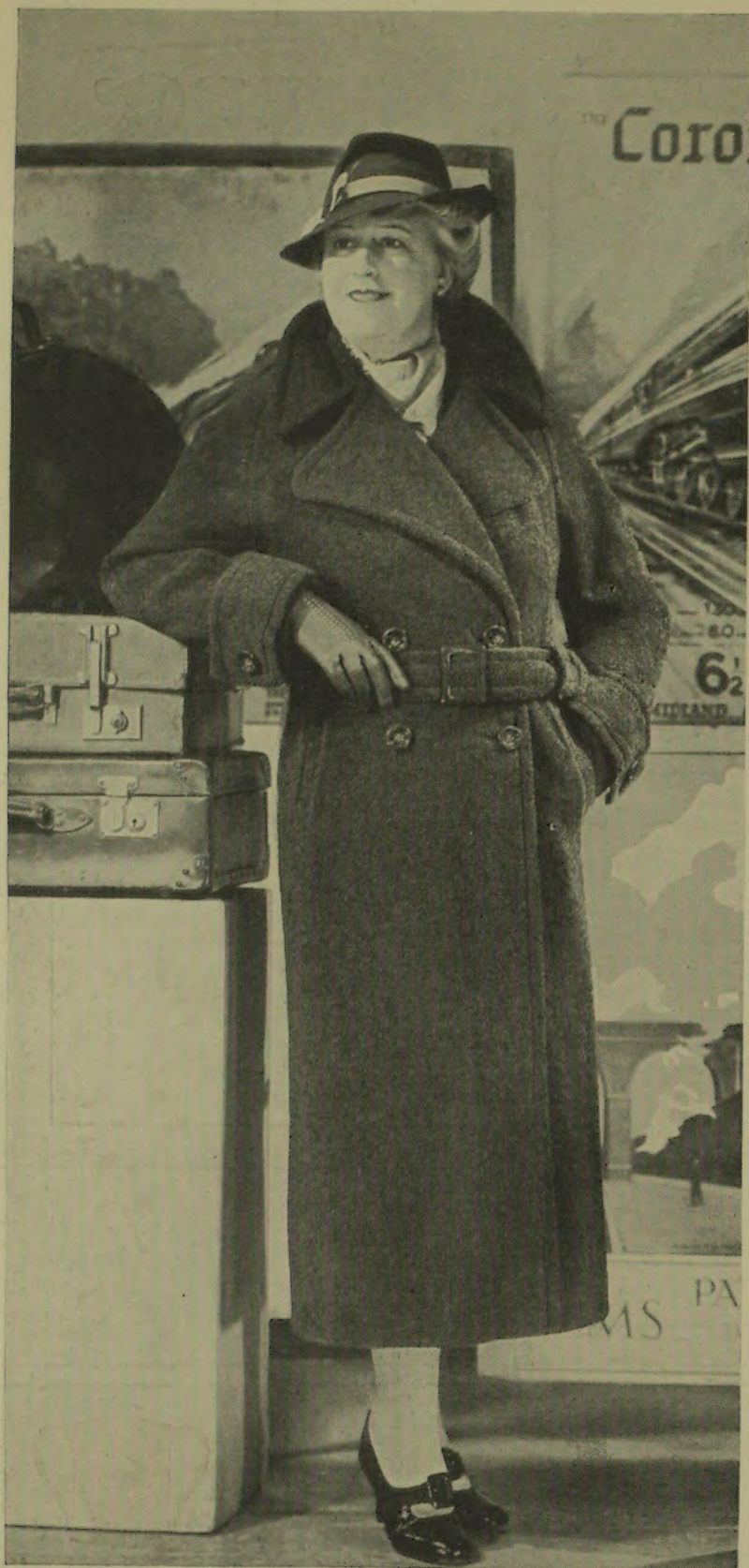
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SATURDAY, SEPTEMBER 25, 1937.



**THE SCENE OF THE CLIMB TO SHIVA'S TEMPLE IN QUEST OF A BIOLOGICAL "LOST WORLD": THE VAST CHASM OF THE GRAND CANYON OF ARIZONA, CONTAINING MOUNTAINS OVER A MILE HIGH.**

Two peaks in the Grand Canyon, Shiva's Temple and Wotan's Throne, have recently been the goal of a scientific expedition from the American Museum of Natural History. It was believed that their summits were untrodden by man, and that they might yield animal forms which, having developed in isolation through countless ages, might illuminate problems of adaptation, inbreeding, and evolution. On September 16 eight climbers reached the top of Shiva's Temple.

The discoveries were interesting, but did not corroborate all previous theories. Evidence of animal life was found, notably deer antlers, leaf-eared mice, chipmunk, a rabbit, and signs of coyote. There were also flint knives and arrowheads estimated at under 1000 years old, indicating man's presence in prehistoric times. Our photograph was taken from Point Imperial. The formation in the centre is Brigham Butte. Another photograph of the Canyon is on page 508.





By ARTHUR BRYANT.

I NEVER used to read the daily paper as a regular habit. Nowadays I have to, and I find it wastes a great deal of time. For though great modern dailies are miracles of human ingenuity and efficiency, with some notable exceptions, much of the matter contained in them is necessarily of a desultory, desiccated kind, and leaves no impression on the mind but an uneasy feeling of weariness. The eye travels automatically down a long procession of disjointed incidents, few of which have any real bearing on one's own daily life and most of which leave behind a feeling of vague uneasiness. At the end of an hour's reading, during which a man of moderate will-power finds himself drifting unavoidably from one snippet of information to another, surprisingly little has been gained that can widen the intelligence or elevate the feelings. A man who had spent that first active hour of the day reading the Bible or some other great work of human reflection would be far better prepared for the work and contacts of his daily round. It was probably this habit that made our ancestors—as seen, at least, through the purblind and prejudiced eyes of a seventeenth-century historian—for all their inferior education, more thoughtful and more reflective men than we.

A great deal that is trivial and of no importance to anyone outside a small circle, and a little that is of significance to everybody, seems to be a just enough summary of the contents of the daily Press. Having had recent occasion to start my day by the perusal of three or four newspapers, I have formed the habit—possibly a common one—of going through them with a blue pencil. Anything that seems to have no bearing on any subject on which I may be called upon to reflect, write, or speak, I leave unread on principle, resisting the temptation to play the dilettante and read it. The rest, which is seldom more than a small fraction of the whole, I examine, mark with my pencil and subsequently file under whatever subject heading it seems to illuminate. I have thus at the end of my reading got at least something to show for my loss of time and freshness. It is perhaps true that the information I thus accumulate is not always very accurate, but in the aggregate it makes a useful index of topical events. And generally, I find, it serves some purpose, now or later.

I know it will be said by some that this attitude of mine shows a very inadequate sense of the proper duty of a democrat, who ought—so it is argued—to keep himself abreast with all that is going on in the world. But the ocean of material fact being

unlimited and man's capacity for absorption limited, that is impossible. Nor does a man always make himself a better judge of world or even national affairs by reading the daily papers. If he only reads one—as most men do—he may easily become a worse one. A little knowledge is a dangerous thing, and a little knowledge acquired uncritically, the most dangerous of all. So many people read their newspaper with a curious absence of critical judgment which they would never be guilty of in their business affairs or in the human relationships of their private life. They read the daily papers, as they smoke their daily pipe or score of daily cigarettes, to pass the time or occupy the journey to office or factory. They do it because

to give and take and be tolerant and practical in compromise, to distil the best of his own and other minds into the alembic of common action that will be unfair to none and give reasonable satisfaction to all. No perusal of newspapers, however prolonged, will teach a man or woman this. But sitting round the council or committee table will. The home of British democracy to-day is not at Westminster or the shire town: it is the board, whether of deal or mahogany, at which the local worthies debate the affairs of the little platoon they serve—the Women's Institute, or the Works Social Club, or the tavern Darts Club. That is where the man in the street and the field learns the business of governing himself and others.



WHERE CLIMBERS DESCENDED INTO THE GRAND CANYON TO ASCEND SHIVA'S TEMPLE, AN ISOLATED MOUNTAIN SURMOUNTED BY A WOODED PLATEAU (LIKE THAT SHOWN HERE), AND STUDY ITS ANIMAL LIFE IN A BIOLOGICAL "LOST WORLD": POINT TIYO, ON THE CANYON'S NORTHERN RIM, LOOKING DOWN ON MILE-HIGH PEAKS WITHIN THE STUPENDOUS CHASM.

As noted on our front page, the American Museum of Natural History recently sent an expedition to explore two great isolated peaks in the Grand Canyon of Arizona, named Shiva's Temple and Wotan's Throne, whose summits were believed to constitute a "lost world," biologically speaking, unvisited by man. This last belief was disproved, for on the wooded plateau surmounting Shiva's Temple prehistoric flint implements were found. There was animal life, but no water—a fact which made the presence of mosquitoes mysterious. Food and water were dropped from an aeroplane for two members of the party (including Dr. Harold Anthony, the leader) who arranged to spend a week or more on the summit. It was reported on September 20 that the attempt to climb Wotan's Throne, a more formidable peak, was postponed till work on Shiva's Temple was finished. Dr. Anthony announced there that success was assured. The above photograph shows the starting-point of the first climb, which began with a descent into the Canyon from Point Tiyo. Thence the climbers worked down precipitous cliffs to a saddle over which they had to pass to reach Shiva's Temple.

it is a convenient and mildly tempting habit: they pursue it because it is hard to stop. Not one man in a hundred reads his daily newspaper because he regards it as his duty: if he says he does, he almost certainly deceives himself.

The truth of the matter is that half an hour of leisure a week sacrificed in actual participation in some public activity is far more educative, politically speaking, than any amount of poring over daily newspapers. It is certainly of infinitely more value to the community. From the point of view of civic education, it probably matters little what that activity is: membership of the committee of the local cricket eleven or social club teaches almost, and perhaps quite, as much of the real business of democracy as service on a Borough or County Council. A good citizen of a democratic state is the man who has learnt how to co-operate with his fellows in council,

course, exercise, recreation, public duty, religion, study and contemplation, another two are inexorably dedicated to staring at the news columns of the morning and evening papers, it leaves a man little time for the cultivation of his soul and mind, without which he can hope to be little better than a prosperous beast. If the ordinary citizen would acquire the habit of scanning the morning paper only for such facts as he is able to judge and are relevant to himself, and perhaps set aside a moderate space of time once a week to a general survey of world affairs in some reliable and well-informed weekly, he would probably know just as much of the world's affairs as he does to-day and have a great deal more leisure for the serious kind of reading and studying that fills a man instead of emptying him. For when, as so often happens to-day, a man says that he has no time to read, it generally will be found to mean that he has no time to read anything else but the daily paper.

This is not to argue that a man is not to take in a daily paper, for as a good citizen he must needs take some account of the main business of the world. But unless his work lies in the marketing or dissemination of world news, he is spending his time unprofitably if he lingers too long over the daily relation of what is, mostly, other people's business. The Press is a good servant to an intelligent democracy, but a bad master. It is not that modern *homo sapiens* uses the newspaper to acquaint himself with what is going on outside his own immediate circle that marks a possible decline in our ancient capacity for shrewd self-government. It is that he devotes too great a portion of his scanty daily leisure to this practice. After all, of the day of the ordinary man perhaps eight hours are spent at the office or works, eight in sleeping, two in travelling, and another two in eating. If of the remaining four, which is all that remains for social inter-



# SHANGHAI IN THE FIGHTING LINE: JAPANESE TROOPS AND COMMANDERS.



WITH REMAINS OF A CHINESE TORPEDO-CRAFT IN THE FOREGROUND: THE AMERICAN CRUISER "AUGUSTA," WHICH WAS HIT BY A SHELL, LYING OFF SHANGHAI.



JAPANESE TROOPS MANNING A BARRICADE IN THE INTERNATIONAL SETTLEMENT AREA; THE MEN ON THE RIGHT BEING JAPANESE MEMBERS OF THE SHANGHAI VOLUNTEER CORPS.



COMMANDER YASUDA (LEFT), DIRECTING OPERATIONS IN THE EASTERN SECTOR, AT A TEMPORARY HEAD-QUARTERS POST NEAR THE FRONT LINE.



DAMAGE FROM A CHINESE SHELL: WILLIE'S THEATRE AFTER IT HAD RECEIVED A DIRECT HIT.



WAR ON THE GOLF-LINKS: A JAPANESE SENTRY AMONG THE NOTICES OF THE YANGTZEPOO CLUB.



IN THE JAPANESE LINES ON THE WOOSUNG MILITARY HIGHWAY TO THE NORTH OF SHANGHAI: SANDBAGS AND TIMBER DEFENCES AMONG TREES, PHOTOGRAPHED DURING A LULL.



THE JAPANESE COMBING OUT YANGTZEPOO (NORTH-EAST INTERNATIONAL SETTLEMENT): SAILORS SEARCHING A HOUSE FOR SNIPERS IN A DESERTED STREET.

On September 13, the Chinese at Shanghai executed a retirement to their main line of defence, the Japanese having at last landed sufficient men and guns to force them away from the shore. Shanghai, however, remained in the war zone—or, rather, on the extreme right flank of the Chinese line. The North-Eastern district of the International Settlement continued to suffer heavily, fires spreading

practically unchecked. The fighting went on as bitterly as before. A "Daily Telegraph" correspondent gave a description of truckloads of Japanese dead and wounded being brought into the North-East International Settlement, and added: "Japanese nurses at the field hospitals state that the number of deaths from wounds is appalling." Chinese losses, doubtless, were even heavier.



# WITH THE JAPANESE TROOPS ADVANCING IN NORTH CHINA: AERIAL CO-OPERATION, AND INFANTRY WORK.



WITH THE JAPANESE ARMIES WHICH ARE ADVANCING FROM THE NORTH TOWARDS CENTRAL CHINA, SUCCESSFULLY DRIVING THE CHINESE IN FRONT OF THEM: AN AEROPLANE PICKING UP A MESSAGE FROM A WIRE STRETCHED BETWEEN TWO POSTS.



WE illustrate on these pages the Japanese operations in North China, particularly along the Tientsin-Pukow Railway, one of two lines along which they have been advancing in order to outflank Chinese forces lying between. The other line is the Peking - Paoingfu line on the West. Some of these photographs show preliminary operations before Machang, against which a Japanese offensive was launched about September 10. The last of the Chinese strongholds in this area fell on September 15. The Japanese then turned their attention to the Chinese on the

JAPANESE OPERATIONS IN COUNTRY TYPICAL OF NORTH CHINA: A MACHINE-GUN POST AMONG HIGH-STANDING CROPS—SUCH AS HAVE OFTEN GIVEN COVER TO CHINESE SHIPPERS—OVERLOOKING A RIVER VALLEY.



JAPANESE INFANTRY WHO HAVE COVERED GREAT DISTANCES IN THE ADVANCE IN NORTH CHINA: A UNIT CLIMBING A STEEP SLOPE, SOME WITH FIXED BAYONETS, OTHERS WITHOUT; AND OTHERS CARRYING VARIOUS ARTICLES OF EQUIPMENT.

Western, Paoingfu, railway line. Although they succeeded in driving the Chinese down the line they failed to encircle them. The Japanese admitted the limited success of their encircling movement, but claimed to have shattered the Chinese forces. It was stated that the next Chinese line of resistance would lie between Paoingfu on the West and Tsangchow (about 40 miles south of Machang) on the East. As we go to press, the Japanese are reported to be attacking westwards from Machang, in the direction of the central group of troops of the Chinese armies.



OPERATIONS NEAR LIANSIANG, ON THE RAILWAY, ABOUT 20 MILES SOUTH OF PEKING, WHERE THE JAPANESE BROKE THE CHINESE STEADILY SOUTHWARDS: A COLUMN OF JAPANESE INFANTRY WADING ACROSS A RIVER, THEIR CLOSE FORMATION INDICATING THE ABSENCE OF ANY RESISTANCE.



# FIGHTING THE SUBMARINE: METHODS AVAILABLE FOR THE

DRAWN BY OUR SPECIAL ARTIST



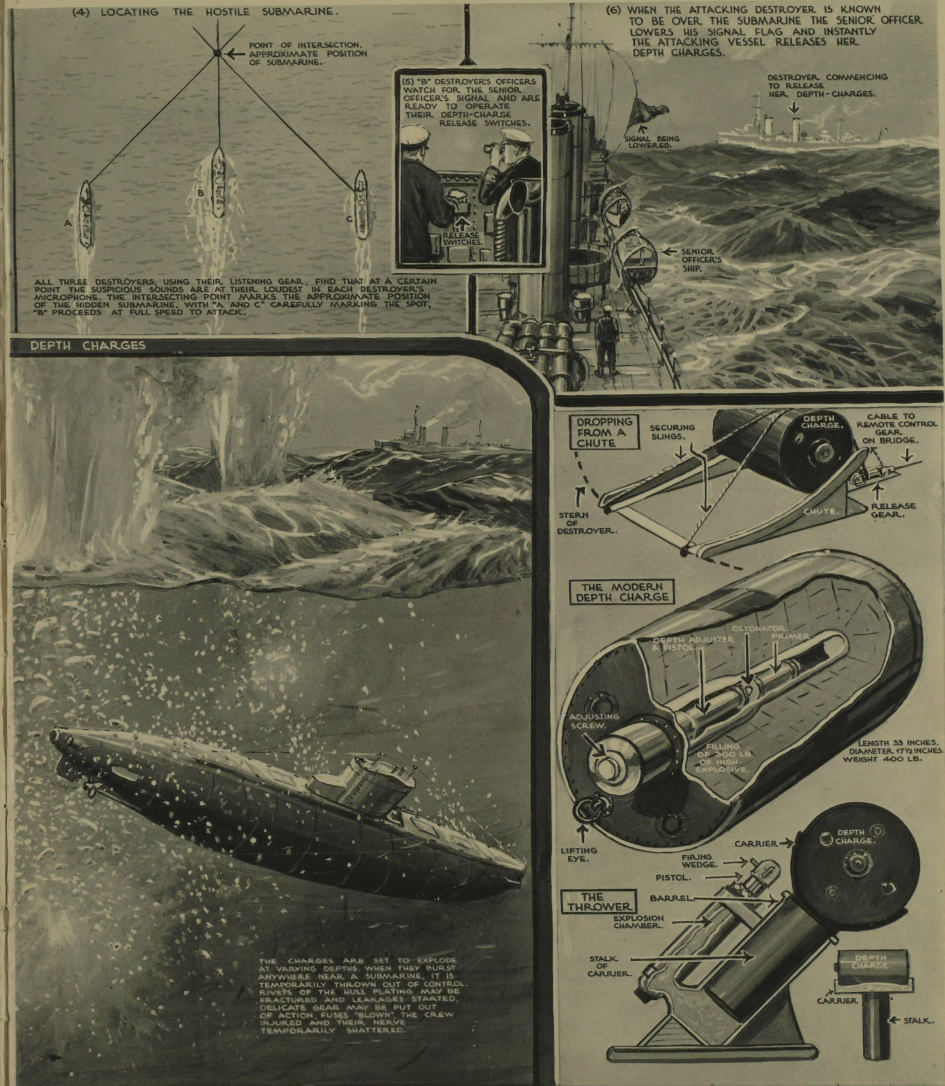
## THE WEAPONS OF SURFACE CRAFT AGAINST SUBMARINES: DEPTH CHARGES (WITH TWO FORMS

The destruction of merchant craft by unidentified submarines in the Mediterranean led to the Nyon Arrangement and the establishment of a powerful patrol against these under-water "pirates." Naturally, modern methods of fighting submarines are the jealously-guarded secrets of every naval Power. These anti-submarine devices have developed enormously since the Great War, yet today the depth charge, which was so successful against enemy craft twenty years ago, is very little altered and is still the "bogy" of the submarine. The modern depth charge is an iron drum fitted with a device

for setting accurately the depth at which it explodes, and filled with 300 lb. of T.N.T. or other high explosive. Bursting below the surface, it displaces the surrounding water and sets up tremendous pressure waves in the vicinity, so that, even if the submarine is some considerable distance away, its stability is badly upset. The exact distance at which a depth charge will prove effective is still not proved, but if it bursts anywhere close to the boat the effect is tremendous, as the water pressure exerted is sufficient to "start" rivets and cause flooding, upset the boat's stability, damage the

# PATROL OF THE MEDITERRANEAN TO SUPPRESS "PIRACY."

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## OF PROPULSION) AND LISTENING DEVICES FOR LOCATING THE POSITION OF UNDER-WATER VESSELS.

more vulnerable electrical gear, and produce an intense moral effect on the crew. There are two methods of dropping depth charges—one by direct release from a chute at the stern; the second by throwing from a small howitzer type of cannon. Using both methods, an attacking surface ship can "straddle" its target by dropping the charges dead astern, and at the same time firing from its throwers other charges some forty yards to port and starboard. The charge may be set to burst at varying depths. So by rapid dropping in diamond formation (stern, port and starboard, and stern)

a big area of sea is quickly made very unhealthy for the hidden submarine. Listening and other devices have enormously increased in power and efficiency since the war, and it is now possible to plot out accurately the position of a submarine and "hold" her in the listening devices until the attacking ship or ships are right over her. Even if the depth charge does not actually sink a submarine (and it must be "right on the target" to do this), its explosion anywhere near will give the submarine such a shaking up that it may get out of control and hit the bottom or come to the surface.



# ACTING "SO STRANGELY UN-WHITEMAN."

BEING AN APPRECIATION OF

"THE BLACK MUSKETEERS": By A. J. MARSHALL\*

(PUBLISHED BY HEINEMANN.)

JOCK MARSHALL "muscle in" on the Oxford University Expedition to Espiritu Santo Island, in the New Hebrides, after most of its members had left. His friend Tom Harrison, of "Savage Civilisation," has never quite understood how: "He hadn't a beard or any such real explorer's qualification." It matters not. He did so, and the two men, singly or together, saw odd happenings and heard of odder; caught, watched, shot, skinned, dissected, labelled, and collected second-hand for the benefit of science in general and sexology in particular, adding to their labours at base or in the front line by establishing a meteorological station in the bush. In Marshall's words, "life proceeded with a normal eventfulness."

"Eventfulness" is precisely the word. Despite a brief "raid" or two by tourists, before which the wiser fled, planters, irregular, bet-breeding steamship calls, enlightened missionaries who realise that it may be better to cure the body rather than use sermons as preventives for what they deem sickness of the soul; despite it all, "fashion belong native"; and the Sakau and their kindred are concerned chiefly with the present. For the past, the "before," they have their reverence, their memories and their hankering. The future means nothing to them; even, it is to be feared, to those who will sing hymns, suffer parsons, and accept the material ministrations and the "European" shorts and vests and "mother-hubbards" of the "Missi," for whom, by the way, there is nothing but praise.

Indeed, the explorers' full measure of success was due to the fact that they "acted so strangely un-whiteman," bearing it in mind that often "Whites are the Blackman's burden," going into the midst of the villages of their hosts, "sleeping in their houses, eating their food, giving them sympathetic understanding"; neither seeking to convert them to new ideas, nor asking them to work by bringing in copra or otherwise.

But work they did, willingly, with something of the splendid spirit of that dusky Jeeves whose name is Sedhi, a friend and a servant, plus wife and piccaninny, without whom the rhythm of laborious days and nights could not have been sustained. Told what was wanted, often only by gesture and imperfect "pidgin," they not only showed alertness, but surprising knowledge of birds and beasts and plants, and where they could be run to earth. For a per-head award, now in cash, now in kind, they and their families were in the worst of luck if they failed to hand-over the specimens desired.

It must not be thought, however, that Marshall and Harrison sat at their ease; comfortable receivers of coveted goods. Very far from it. They faced all the hardships and the risks entailed by jungle travel; from drenchings to bites and almost as unpleasing peregrinations by parasites, from cuts to sores and scratches, mild earthquakes to fierce, all-sweeping hurricanes, malaria and dysentery to erratic shots from treasured "Tower" muskets shouldered by warriors indulging in vendettas wily and long-lasting because of the scarcity of cartridges. Out of such hardihood and determination, coupled

with an almost Cheeryble cheeriness, results are forced to come. That they did so in the case of our ventures "The Black Musketeers" is eloquent—and nothing-but-the-truth—witness. Obviously, I have insufficient space in which to deal with it to any extent. I can but unpack a few samples of the achievements with which it is filled, proffering them as earnest of the excellence of a book all will find fascinating and all studying anthropology and zoology cannot afford to ignore.

I exhibit at random. First, amity due to familiarity but innocent of contempt. About days at Hog Harbour, Marshall writes: "The bush things which I passed on early morning walks through the forest to the bush station gradually became used to me and no longer silently disappeared at my approach. The big crab which lived in the water-filled stump near the ground-thermometer no longer dived when I passed, but now sat still and his stalked eyes fixedly regarded me with a look as wise and friendly as could be expected of a crustacean. . . . The lovely little blue-and-russet bush-kingfisher sitting motionless on the look-out for tiny lizards now complacently watched me pass along the path beneath her hunting-perch. The big green lizards, contemptuous of the kingfisher but ever watchful for their own smaller prey, lazily sunbaked and scarcely stirred; and the tiny gecko which came to live in the pages of the sunshine record-book at length had to be tumbled out whenever an entry was made." The kingfisher of the quotation reminds one of another, less happy. "The blue-and-white kingfisher was cordially hated at Big Bay. At Hog Harbour he molested only the smaller bush things such as crabs and lizards. Here for mere devilment he darted savagely at the baby chickens

and ducklings, and with a single blow of his powerful beak killed and left them lying dead on the ground. Apparently the beautiful kingfisher killed merely for the pleasure of striking, for never once was he observed to eat his prey."

And, as to crabs, here is a curiosity. Marshall was in a rude Ladhu shack. "The floor of the hut was roughly covered with loose coral fragments and shells. That night

"webs which caught and held the speeding swiftlets until exhaustion diminished their struggles and the fat, loathsome spider moved in to inflict the *coup de grâce*." And the swiftlet, a close relative of the edible-nest swiftlet of the Orient, one must note, has a length, wings included, of about four and a half inches.

So to the bat, one of gloomy caverns in the cliffs, the other a large fruit-bat, or "Flying fox"; such comparative rarities as the singular "Cooec-bird," famous in the nomenclature and legend of the hunting aboriginal of Australia"; nests and birds, many of them previously unknown; weapons that rank only after the musket which is a relic of black-birding days and number among them long, slender and lightly feathered arrows: "Some which I examined were armed with barbed, hardwood points, others of split-bamboo of needle sharpness spread so that several wounds would be inflicted by the one arrow. The couple which I had admired were pointed with slivers of human shin-bone! The mountain people cut slivers off the tibia of any man 'dead-finish' and smooth them into sharp, cruel arrow-heads by patient friction on the stones down at the river. The slender sharpened bone is bound tightly to the cane shaft of the arrow and proves a deadly weapon at any ordinary range."

So to the natural water-supply secreted in the green stems of the bamboo clumps; dances to the tom-tom and the piping of bamboo flutes; the magic of those who "mak'im poison"; and pleasurably on and on—to pigs!



A BLACK MUSKETEER: A SAKAU MAN; CONCERNED WITH THE PRESENT, HANKERING AFTER THE PAST, CARING NOTHING FOR THE FUTURE.

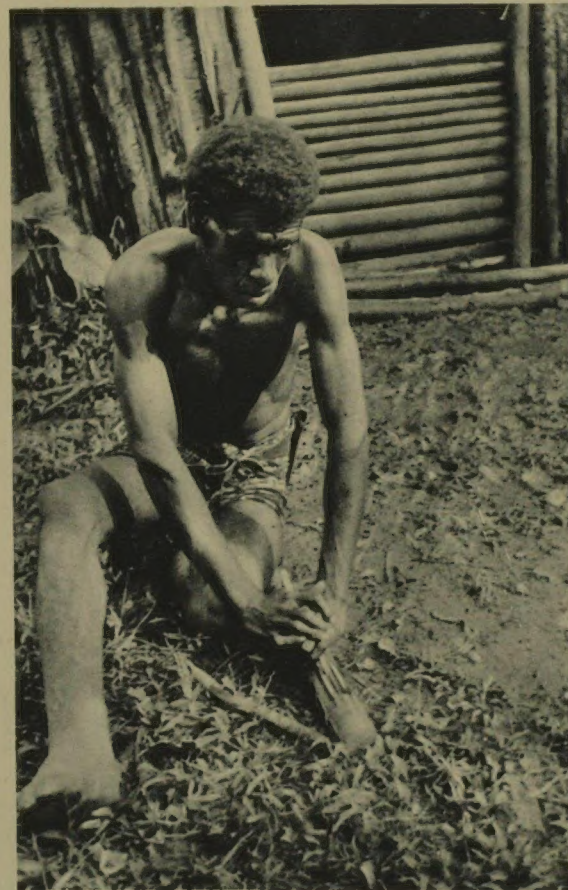
All Photographs from "The Black Musketeers," by Courtesy of the Author and the Publishers.



"PIGS ARE POWER" IN SAKAU: THE RETURN FROM THE HUNT; WITH TREASURED MUSKETS MUCH IN EVIDENCE.—[Photograph by Fairbanks.]

a subdued though continual metallic rattling caused me, flashlight in hand, to crawl from under my mosquito-net to investigate. I found nothing and, puzzled, climbed back to bed. A few minutes later the faint rattle began once more. This time I cautiously lifted the net and suddenly flashed the light across the hut. The whole floor was a moving mass of shells, clicking and clinking over the coral fragments. Then I realised. Almost every shell on the hut floor contained a tiny hermit-crab!"

As curious are the ways of those great spiders which stretch their strong sticky webs across the jungle clearings;



HOW FIRE IS MADE BY FRICTION: DEMONSTRATING HOW IT WAS ALWAYS DONE IN THE PAST, AND IS OCCASIONALLY DONE NOW.

"A much-grooved soft-wood stick a couple of feet long was produced, and a short, thin-pointed piece of hardwood was pulled from behind a rafter. The fire-maker squatted on the ground and swiftly drove the small stick along the grain of the soft-wood. Soon another groove appeared and in a few seconds the stick was smoking. At the fiftieth stroke the fire-maker increased the friction and at the seventieth stroke (about forty seconds) a tiny pile of red smouldering ashes appeared at the end of the groove. These could be applied to a clay pipe and would be sufficient to ignite the rough tobacco; or, again, the tiny glowing heap could be carefully fed with minute dry wood-shavings and softly breathed into flame."

Pigs! They cannot be left out of it. "The whole culture of the Sakaus is built up around the inter-sex pig. . . . Pigs are power in Sakau. Nēvok, Voneré, Vūriar, Vūriaru, and finally Vūster—these are the five ranks of Sakau chieftainship which are gradually attained by ambitious and enterprising natives who manage to accumulate and ceremoniously slaughter the requisite number of intersex pigs for each degree. . . . By 'paying a pig' a man can usually save his life when in danger. . . . Again, the payment of a pig will often save the outraged feelings of an aggrieved husband after marital infidelity has been detected. The traditional payment for a murder is from one to almost any number of pigs. It mainly depends on just how important or well guarded is the man to be killed and how anxious his enemy's desire to have him 'removed.'"

And so to wish that "The Black Musketeers" will gain the publicity and the praise it deserves as speedily as far less important affairs do in the New Hebrides, "set the famous 'Coconut Wireless' working; that mysterious agency by which news swiftly travels in the tropics."—E. H. G.

\* "The Black Musketeers: The Work and Adventures of a Scientist on a South Sea Island at War and in Peace." By A. J. Marshall. Fully Illustrated. (William Heinemann, Ltd.; 75s.)



# GERMANY READY TO WELCOME IL DUCE:

LAVISH DECORATIONS; AND SIGNOR MUSSOLINI'S "ARMOURED" TRAIN.



A PALATIAL RESIDENCE FOR SIGNOR MUSSOLINI IN MUNICH: THE PRINZ KARL PALACE, ON THE PRINZREGENTEN STRASSE, BEING PREPARED FOR HIS SHORT STAY.



LAVISH ARRANGEMENTS FOR GREETING SIGNOR MUSSOLINI IN BERLIN: BUILDING A FORTY-FOOT FLAG TOWER.



HERR HITLER'S FLAT IN MUNICH, THE SCENE OF HIS RECEPTION OF SIGNOR MUSSOLINI: THE HOUSE ON THE PRINZREGENTEN STRASSE.



BERLIN DECORATED TO WELCOME SIGNOR MUSSOLINI: THE WHITE VENETIAN COLUMNS SURMOUNTED BY GOLDEN EAGLES ERECTED IN UNTER DEN LINDEN—BY DAY.



THE UNTER DEN LINDEN DECORATED IN HONOUR OF SIGNOR MUSSOLINI'S VISIT—ILLUMINATED AT NIGHT: A VIEW OF THE FOUR ROWS OF COLUMNS.



HOW IL DUCE TRAVELS: SIGNOR MUSSOLINI'S SLEEPING QUARTERS IN HIS SPECIAL TRAIN, CHOSEN TO CONVEY HIM TO GERMANY.



STEEL SHUTTERS WHICH CAN BE PULLED DOWN OVER THE WINDOWS OF SIGNOR MUSSOLINI'S TRAIN: BULLET-PROOF PROTECTION FOR IL DUCE.

As we go to press, the arrangements for Signor Mussolini's visit to Germany are stated to be as follows: The journey from Italy is to be made by special train, by way of Innsbruck and Kufstein. Immediately the German border is crossed a special company of Herr Hitler's own steel-helmeted bodyguard will be on duty to watch the train and escort Signor Mussolini wherever he goes on German soil. Great efforts have been made in Germany to provide a spectacle that will be a visible sign of appreciation of the visit. Herr Hitler has given Professor von Arent, the Nazi stage designer, *carte blanche* in carrying out the schemes of

decoration. In Munich wooden masts over 40 ft. high, flying swastika and Italian banners, mark the route from Munich station to the palace assigned to Signor Mussolini for his short stay there. In Berlin a long triumphal way, from the Olympic stadium to the Unter den Linden, is decorated with white, gold, and crimson, and a wealth of fluttering banners. Elaborate arrangements for the protection of Il Duce have been thought out. 25,000 S.S. Guards and Brown Shirts were specially trained for the occasion. Watch-towers were erected in the trees in the Englischer Garten near Signor Mussolini's palace in Munich.



# BOOKS OF THE DAY.

While swimming idly in the sea not long ago, off the Hampshire shore and within sight of the Needles, I bethought me that there was nothing to prevent a hungry shark, or some other marine monster, from snapping me up if he happened to be cruising in those waters. I much regret—for the reader's sake if not for my own—that I have no dramatic sequel to recount.

There was no need, in fact, for me to get the needle (*vide* Mr. Eric Partridge's "Dictionary of Slang"), for on that and other occasions I regained my bathing-hut intact. Nor, indeed, during some fifty years' experience of summer dips off the British (and

shore. On opening the stomach, amongst a load of partially digested objects a large Newfoundland dog was found, with his collar on, identifying him as one lost the day before, no doubt swallowed while enjoying a swim in comparatively shallow water."

Some passages in the book under review suggest a doubt whether the attacks on Clyde boats were really made by basking-sharks, as stated, or by some other species. Thus, we learn that this fish is "apparently quite indifferent to the approach of a boat, and a clever harpooner is sometimes able to place his weapon close to the snout." If, however, a basking-shark did shake off its

that branch of the

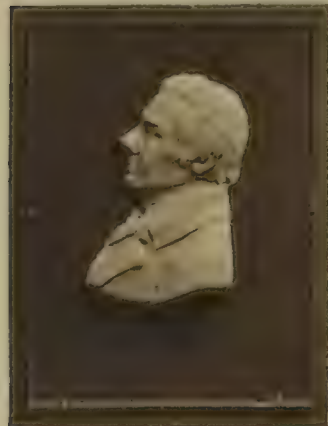
sport, he hopes that his work may introduce many anglers to pleasures unfamiliar. Of the technical side of his book I cannot speak, but I note that he has a good eye for the beauty of Scottish scenery, and makes some sensible remarks on the ethics of fishing in general. A kindred work of still more technical type, but with its advice pleasantly conveyed in colloquial dialogue, is "FLYING SALMON." By G. P. R. Balfour-Kinnear. With eight Plates (Longmans; 10s. 6d.). This volume is offered as a practical book of instruction both for the expert and the novice, and the author writes from an experience of over thirty years.

In turning from piscine to human affairs, I recall a scrap of dialogue which I have long remembered without knowing its origin—"Master, I marvel how the fishes live in the sea." To which the answer was: "Why, as men do at land, the great ones eat up the little ones." This principle applies to nations as well as individuals, and examples of both applications might be found, perhaps, in "THE HIGHLANDS AND ISLES OF SCOTLAND." A Historical Survey. By W. C. Mackenzie. With sixteen Illustrations (The Moray Press; 15s.). The author points out that the present volume is not a new edition or reprint of his former work, "A Short History of the Highlands and Isles," but is written on totally different lines and with a different purpose. He does not profess, for instance, to give a detailed record of clan feuds and similar local occurrences. Indicating certain claims to originality, he says: "Three chapters dealing with the sixteenth century, and having as their subject the relations between the West Highlands and Ireland, break what is almost entirely new ground. These chapters show (what has hitherto, I think, been barely suspected) that after the Middle Ages repeated and serious attempts were made to colonise Ireland (particularly Ulster) from the West Highlands and Isles, and that the consequent friction with the English authorities had its reactions upon the political relations between England and Scotland." Mr. Mackenzie has given us a painstaking history of the past, and at the end discusses plans for reviving prosperity in the Highlands.

I am conscious of a sharp change both of outlook and mentality in a book concerned not so much with the past as with the political future of Scotland as a whole, and looking, for its regeneration, to the Lowlander rather than to the Highlander. Lively, provocative, and definitely propagandist (horrible word, but I can think of no other!) are the epithets that suggest themselves as applicable to "MY SCOTLAND." By A. G. Macdonell. With thirty-one Illustrations (Jarrolds; 7s. 6d.). Although, as a Southron, I must take my share of certain strictures flung at the English character by this "hot termagant Scot," I must confess to considerable sympathy with his point of view, under the spell of his enthusiasm and incisive style, and I think he has written one of the most stimulating books about his native land produced in recent years.

Mr. Macdonell wants to see Edinburgh—to whose grandeur he offers worthy tribute—once more a capital city and the centre of a great renaissance in art and literature. His motives for nationalism are at once patriotic and altruistic. "I am not advocating Home Rule for Scotland," he writes, "simply on the ground

[Continued on page 548.]



WILLIAM WILBERFORCE, PHILANTHROPIST; ADVOCATE OF THE ABOLITION OF SLAVERY. (1759-1833.)

occasionally the French) coasts have I ever encountered anything fiercer than a jelly-fish. I did once meet an octopus in Normandy, but he was in a pool and I was on a rock, so I did not have to ask him to "get off my foot" with his eight feet. He gripped the end of my stick with surprising tenacity, but I managed to rout him out and see him swimming, whereupon I left him to his own sinister devices.



WILLIAM PITT, THE YOUNGER, STATESMAN; ENEMY OF NAPOLEONIC FRANCE ON LAND AND SEA. (1759-1806.)

accustomed sloth and charge or leap on a small boat, the effect can well be imagined, for the fish attains a length of 40 ft. or more. Regarding the basking-shark, again, we read: "This relatively enormous shark is easily the largest to be found in temperate waters, and is exceeded in size only by the whale shark of tropical seas. It is sluggish and quite inoffensive creature, which derives its name



PRINCESS CHARLOTTE AUGUSTA, DAUGHTER OF KING GEORGE IV. AND COUSIN OF QUEEN VICTORIA. (1796-1817.)

Some kinds of shark, of course, are not unknown around our islands—witness the recent attacks on boats in the Firth of Clyde. Bathers in British waters, however, may be reassured by statements made in an authoritative volume entitled "GIANT FISHES, WHALES AND DOLPHINS." By J. R. Norman, F.L.S., F.Z.S., and F. C. Fraser, B.Sc., F.Z.S. (both Assistant Keepers in the Department of Zoology at the Natural History Museum). With eight Plates in Colour and ninety-seven Line Drawings by Lt.-Col. W. P. C. Tenison, D.S.O., F.Z.S. (Putnam; 15s.). This is a book of fascinating interest, and it aims at providing a complete guide to the subject for naturalists, sportsmen, and ocean travellers. One reassuring passage occurs in a section on the Great White Shark or Man-Eater, the species believed by Linnaeus to have been responsible for Jonah's unpleasant adventure. "Dr. F. A. Lucas, of the American Museum of Natural History, who has made a long and critical study of 'shark stories' . . . admits a number of well-authenticated records of fatal attacks in tropical seas, but states most implicitly [*sic*] that the danger of being seriously molested in temperate waters is very small indeed. At the end of the last century, an American, Mr. Herman Oelrichs, offered the sum of 500 dollars 'for an authenticated case of a man having been attacked by a shark in temperate waters,' but the reward was never claimed!"

If I were bathing in "the long wash of Australasian seas," I should not feel quite so carefree as in home waters, in view of the following story (quoted from the late Sir Frederick McCoy) of an incident at Port Philip, Australia: "A specimen [*sic*, of the Great White Shark] between 15 or 16 ft. long had been observed for several days swimming around the ladies' baths, looking through the picket fence in such a disagreeable manner that the stationmaster had a strong hook and iron chain made so as to keep the rope out of reach of his teeth, and this, being baited with a large piece of pork made to look as much like a piece of lady as possible, was swallowed greedily, and then, with the aid of a crowd of helpers, the monster was got on

THE DUKE OF CLARENCE, AFTERWARDS KING WILLIAM IV.; UNCLE OF QUEEN VICTORIA. (1765-1837.)

WAX PORTRAIT RELIEFS BY CATHERINE ANDRAS, MAKER OF THE WAX EFFIGY OF NELSON IN WESTMINSTER ABBEY: AN ADDITION TO THE LOANS IN THE VICTORIA AND ALBERT MUSEUM.

These particularly interesting wax portraits in relief, with seven others by the same artist, have been lent to the Victoria and Albert Museum and are now to be seen in Room 109. Catherine Andras was born in Bristol about 1775. Between 1799 and 1824 she exhibited many portraits in wax at the Royal Academy. In 1801 she was appointed Portraitist in Wax to Queen Charlotte and in the same year the Society for the Encouragement of Art made her a special award for her portraits of Nelson and of Princess Charlotte.—[Copyright Reserved.]



CHARLES JAMES FOX, STATESMAN; SINCERE LIBERAL, AND ONE OF THE 1806 MINISTRY OF ALL THE TALENTS. (1749-1806.)

from the habit of lying motionless at the surface of the sea, as if basking in the sun."

Since writing the above paragraphs, I have read of more shark incidents off the Clyde estuary, one of them described by a correspondent at Brodick, a delectable spot in the Isle of Arran which I visited a few summers ago. This correspondent was in the saloon of an L.M.S. steamer one night recently when there was a crash against the window, 10 ft. above the water-line, and the broken glass and woodwork was "covered with the thick oily substance always found on the back of basking-sharks." I can only assume that such unaccustomed energy in these apparently lethargic monsters must be due to the bracing effect of a holiday in Scotland. That very amusing humorist who writes *Times* leaders of the lighter sort has suggested that the Clyde aggressors may be Blue Sharks. Let us see, then, what our authors have to say about this variety. "The larger species [Great Blue Shark] grows to a length of 25 ft. or more; many others attain 10 to 15 ft. . . . The Great Blue Shark visits the coasts of the British Isles during the summer months. . . . At night their activity is greatly increased. . . . These sharks have an evil reputation as 'man-eaters,' but happily this is largely undeserved." Whatever kind of shark it may be that has committed these outrages in Scottish waters, the time seems to be ripe for a conference to concert measures for suppressing such intolerable piracy!

Before leaving this fishy subject, I must mention briefly two books whose appeal is mainly to the sportsman. Perhaps owing to the reputation of Loch Ness, I rather expected to meet some large and alarming members of the finny tribe in "THE ART AND CRAFT OF LOCH FISHING." By H. P. Henzell. With two Coloured Plates and eight Photographs (Philip Allan; 10s. 6d.). This work, however, deals with nothing more formidable than trout. Despite the hundreds of modern books on trout-fishing, the author thinks that loch and lake fishing has been unduly neglected, and, having long studied and pursued



THE TREASURE OF THE WEEK BEGINNING SEPT. 22: "FIGURE OF A CHILD IN WAX"; BY JOHN FLAXMAN. (1755-1826)—HEIGHT OF FIGURE: 6 INCHES.

John Flaxman is not a name ordinarily associated with wax portraiture, and his waxes belong for the most part to the period before "the fine forms of the Antique" had begun to exercise their overwhelming fascination on him. The example shown here is usually identified with the "Figure of a Child in Wax," exhibited at the Royal Academy in 1772, when the artist was eighteen years old. It is in all probability Flaxman's half-sister, Mary Ann.—[Copyright Reserved.]



A MOUNTED BAND IN "THE LAND OF THE BICYCLE":  
CYCLIST MUSICIANS OF A NETHERLANDS REGIMENT.



HOLLAND is often called "the land of the bicycle," for every man, woman and child seems to possess this cheap, light-weight means of transport. In addition, there are numerous regiments of infantry equipped with bicycles as a means of increasing their mobility. Perhaps the most curious sight, which in reality is as logical as the mounted bands of our own cavalry regiments, is the band of one of these cycling regiments stationed at the garrison town of s'Hertogenbosch. When this regiment goes on a route-march it is headed by the band on cycles, who pedal along playing martial music. Each bandsman is taught to have complete control over his "mount" before he tries the more difficult task of playing an instrument while riding on it. Most of the bandsmen have one hand free for steering, but it will be noticed that the drummer is provided with a left arm-rest for this purpose.



A UNIQUE FEATURE OF GARRISON LIFE AT S'HERTOGENBOSCH: BANDSMEN ON WHEELS WHO ARE SPECIALLY TRAINED IN THE CONTROL OF THEIR "STEEDS" WHILE PLAYING.



## SIBERIAN ART OF THE SCYTHIAN PERIOD.

RELICS FROM "AN INEXHAUSTIBLE SITE FOR THE DISCOVERY OF ANTIQUITIES" IN THE JENISSEI VALLEY: WEAPONS, TOOLS, AND ORNAMENTS OF ABOUT THE 7TH CENTURY B.C.

By DR. ALFRED SALMONY, Lecturer on Oriental Art, University of Washington, Seattle, U.S.A. (See Illustrations on the opposite page.)

IN 1877, a pharmacist, Nicolas Michailovitch Martianov, founded a museum in Minussinsk, on the upper Jenissei River. At that time he did not foresee that this region in the southern part of Central Siberia would become an inexhaustible site for the discovery of antiquities. Soon they appeared in such numbers that the museums of the West ordered collections from Minussinsk for their display. This happened at a time when people did not pay great attention to the circumstances of discovery or to exact provenances, and when local protection of monuments was not yet devised. As a result of this interest there are series of Siberian antiquities in the British Museum, London, in the Trocadéro Museum, Paris, in the National Museum, Helsingfors (the famous Collection Tovostine), and in the Ethnographical Museums of Berlin, Vienna, and Hamburg. Russian and other scholars have tried in many books and articles to establish the dates and the artistic relations of the art objects from the Jenissei valley, but there is only one study which can be considered as final and exhaustive, that by Teplouchoff (S. Teplouchoff: "Essay to Classify the Ancient Metal Civilizations of the Minussinsk Region." Materials for Ethnography, ed. Russian Museum, Leningrad, 1929. Vol. IV., Part 2. In Russian, with French résumé). Since then, dates and epochs have been well defined. There has been a constant addition to the monuments through excavations and through accidental discoveries, most of them increasing the number of exhibits of the Minussinsk Museum.

To the traveller arriving after a four days' journey up the river (the only mode of transportation between Minussinsk and the nearest station of the trans-

while there is almost no trace of the use of that metal in Minussinsk.

Naturally, weapons are the dominant implements in Siberia. As elsewhere, the socketed celt (axe) appears among the first copper implements. For the most part disappearing in other civilisations during the Bronze Age, this prehistoric type lasts in Minussinsk many centuries longer. An example with a primitive human representation may even belong to the seventh-sixth centuries B.C. (Fig. 3). If this date can be proved, it means that the human representation occupies here a prominent place, similar to that given to it in the West, only under a strong Greek or Near Eastern influence. At the same time, during this Kurgan Period there is an attempt to make the clumsy and heavy form of the socketed celt lighter (Fig. 2). Part of the axe is replaced by two birds' heads reaching from the socket to the blade. The eyes of these birds are cut out and framed by a ring, a rendering which occurs not only for the eyes of other bronze animals, but also for their ears, nostrils, and feet. This peculiar feature is found

frequently in Scythian art and is an infallible indication of the period. The necessity for a lighter weapon leads to the development of a flat axe with circular tube in which to insert the wooden shaft (Fig. 5). Here the tang is adorned with a more complicated bird's head, corresponding in every detail to a well-known Scythian pole-top of the seventh century B.C. The eye of the bird shows the second possibility of formation which occurs in Scythian and early Kurgan art, a modelled boss surrounded by a ring. One of the leading features of this period in Siberia is the pickaxe. If there is figurative decoration, it is confined to the tang and to the lower front angle between shaft and blade (Fig. 10). The example in the Russian museum is adorned in both places. On the tang is a feline-like animal, with eye, ear, nostril, and claws treated in the first way indicated. The bird's head in the angle is a hollow ring, and another circle is produced by its curved beak. In place of the quadruped, one may find a complete bird of prey, whose eye again helps to establish the date of the object (Fig. 4).

Two forms of cutting hand-weapons occur in Minussinsk in this period. The knife (Fig. 6) may be reminiscent of the primitive period through its curve, its long handle, and the little projection between handle and blade in the form of a degenerated bird's head or claw. The handle is covered in Scythian style by a row of animals, in this case four stags. (See *The Illustrated London News*, Aug. 24, 1935: "Russia's Golden Treasures.") Only the dagger may be considered as a new and local invention (Fig. 7). On top of the blade appears a small cross-guard (or pair of quillons) to protect the hand, and as a finial there is an animal resembling a boar, whose usual designation as a "grazing" animal corresponds well with its appearance.

One of the most frequent implements connected with military organisation or religious ceremonies in the Steppe district is the pole-top. In Minussinsk its socket adopts frequently a half-egg shape not employed elsewhere (Fig. 11). It serves as a base for a goat whose eyes and nostrils are ring-framed. Next in frequency to weapons the main objects of material culture in Scythia and in Siberia are adornments for the horse, bridle and trappings. Very common is the pair of cheek pieces for a horse-bit. In the Jenissei valley such an object may use the Scythian motif of the birds' heads in a new combination, as parts of an open-work piece and turned

in opposite directions. Flat appliques for the bridle of the horse or the girdle of the rider appear in Siberia not less frequently than in the west of the Steppes. They are of different sizes and for the most part composed of animal forms. A figure of a tiger may be considered as a very early example on account of its clumsy features and the rough incisions indicating the fur (Fig. 8). There is nothing more typically Scythian than the addition of an animal part, such as a bird's head, to another animal's body. In this instance the addition is to be found at the end of the tail and in front of the mouth, where it is upside down. All three eyes correspond again to the requirements of the period. Little attention has been paid so far to small appliques which may have covered the bridle. In Minussinsk, birds with ring-foot and ring-eye are used for such a purpose.

On the shores of the Black Sea almost everything with figurative adornment is made of metal. Stone, for instance, is only used occasionally for a practical purpose, such as a whetstone attached to a horseman's belt. In Minussinsk such objects are made of red jasper, a very beautiful material not in use in the West. A round cylinder of about the size of a whetstone may with more probability be considered as an implement for a ritual purpose (Fig. 12). This may be indicated by the ox-head at the end of the handle. Animal heads in similar position can be found in the Near Eastern civilisation. Again the formation of the eye justifies the date. The modelling of the details shows the greatest sensibility, and the horns are skilfully adapted to the cylindrical form. A fragment of the same material has been discovered accidentally (Fig. 9). It resembles the complete object to such an extent that one may assume that it was produced by the same hand. Another accidental find now in the Minussinsk museum shows a human representation rendered in red jasper (Fig. 1).

It may be an idol or possibly even have a phallic meaning. This would explain the fact that only the squatting legs are indicated and no arms. Generally speaking, the art of the Scythian period in Minussinsk consists only of art objects under Steppe influence. It is not touched by the Near Eastern and Greek influences which manifest



2. BRONZE, WITH A GREEN PATINA: A SOCKETED AXE OF THE KURGAN PERIOD (SEVENTH-SIXTH CENTURIES B.C.) MADE LIGHTER BY THE OPEN-WORK PORTION CONSISTING OF TWO STYLISTIC BIRD-HEADS WITH RINGED EYES. (LENGTH, 2½ IN.)

Siberian railway, Krasnoyarsk), the region appears immediately as the natural centre of metal production. It has the form of a large basin surrounded on three sides, especially the south, by high mountains, extremely rich in metal ore. Elsewhere in the steppes the cattle-raising and hunting population may have lived as nomads; here, on the upper Jenissei, they must have moved in a smaller radius, and even at an early period may have developed the settled life necessary for blacksmiths engaged in the mass-production of weapons. Indeed, bronze objects from Minussinsk are found as far away as the eastern slopes of the Ural Mountains in the West and Lake Baikal in the East.

Such an industrialised metal production on the Jenissei River had its beginning in the Copper and early Bronze Age, which dates from about 1000 B.C. until the seventh century B.C. The earliest objects seem rather poor as figurative representations. They consist mainly of naturalistic animal heads on top of sword or knife handles. A typical example appeared in *The Illustrated London News* of May 5, 1934, as Fig. 1 among illustrations entitled "Animal Design in Ancient Siberian Art."

The mature Bronze Age of Siberia begins at the end of the seventh century B.C. The era is designated by Teplouchoff as the Kurgan Period, deriving from the earth agglomerations over the tombs. Only the earliest productions from this age can be connected with the art objects created around the Black Sea by the Scythians from the seventh to the third

1. MADE OF RED JASPER, A BEAUTIFUL SUBSTANCE NOT USED IN THE WEST: A SIBERIAN IDOL. (HEIGHT, 2½ IN.)



3. BRONZE, WITH RED AND GREEN PATINA: A SOCKETED AXE, DECORATED WITH A CRUDE HUMAN FIGURE, POSSIBLY OF THE SEVENTH-SIXTH CENTURIES B.C. (HEIGHT, 4½ IN.)

themselves in the West. Three typical features which both have in common are the rendering of the eye, the use of isolated animal parts, and the combination of stylistic and naturalistic elements. Among the differences, apart from the medium, there must be mentioned the Siberian interest in the human figure.



# ANIMAL ART OF SCYTHIAN TIMES IN FAR SIBERIA: DECORATION OF WEAPONS AND OTHER OBJECTS FROM THE JENISSEI VALLEY.

PHOTOGRAPHS SUPPLIED BY  
DR. ALFRED SALMONY.  
(SEE ARTICLE OPPOSITE.)

OUR illustrations on this page are numbered to correspond with Dr. Salmony's descriptions of the various objects in his article given opposite. He has made a special study of prehistoric remains in Siberia, and previous contributions from him on this subject have appeared in our pages. Thus, in our issue of May 5, 1934, to

[Continued below, on left.]

4. Left:  
DECORATED  
WITH A FIGURE  
OF A BIRD, THE  
FORMATION OF  
THE EYE IN-  
DICATING DATE:  
A PICKAXE OF  
BRONZE WITH  
GREEN PATINA.  
(LENGTH, 6½ IN.)

5. Right: WITH  
A STYLISTIC  
BIRD'S HEAD  
LIKE A SCYTHIAN  
POLE-TOP OF  
THE SEVENTH  
CENTURY B.C.:  
A BRONZE AXE  
WITH CIRCULAR  
SHAFT-TUBE.  
(LENGTH, 8½ IN.)

6. Left: A  
CURVED BRONZE  
KNIFE WITH A  
LONG HANDLE  
SURMOUNTED BY  
A FELINE FIGURE  
AND DECORATED  
WITH FOUR  
STAGS. (LENGTH,  
14½ IN.)

7. Right: SUR-  
MOUNTED BY A  
FIGURE OF A  
GRAZING ANIMAL  
RESEMBLING A  
BOAR, WHICH  
FORMS THE  
FINIAL: A  
BRONZE DAGGER.  
(LENGTH, 8½ IN.)

8. Left: WITH  
BIRD HEADS ON TAIL  
AND MOUTH—A  
TYPICALLY SCYTHIAN  
DEVICE: A VERY  
EARLY BRONZE  
PLAQUE IN THE FORM  
OF A TIGER. (LENGTH,  
3½ IN.)

9. RESEMBLING THAT ON THE COMPLETE OBJECT SHOWN  
IN FIG. 12: AN OX-HEAD BROKEN OFF FROM A JASPER  
CYLINDER. (LENGTH, ABOUT 2 IN.)

10. Left:  
DECORATED WITH A  
FELINE FIGURE AND  
A BIRD'S HEAD: A  
BRONZE PICKAXE—  
A COMMON SIBERIAN  
IMPLEMENT IN THE  
SEVENTH CENTURY  
B.C. (LENGTH, ABOUT  
7½ IN.)

11. A BRONZE POLE-TOP SURMOUNTED BY A MOUNTAIN GOAT:  
A TYPE OF OBJECT, FOR MILITARY OR RELIGIOUS CEREMONIES,  
COMMON IN THE STEPPE REGION. (HEIGHT, 5½ IN.)

12. MADE OF RED JASPER, LIKE THE IDOL ILLUSTRATED IN FIG. 1 (ON THE OPPOSITE PAGE): A CYLINDER ABOUT  
THE SIZE OF A WHETSTONE, PROBABLY AN IMPLEMENT USED FOR RITUAL PURPOSES. (LENGTH, 8½ IN.)

which he alludes, he wrote on animal design in ancient Siberian art, as represented by discoveries near Lake Baikal. "The art of the metal age on Lake Baikal," he then said, "is associated with the most important culture of central Siberia, that of Minussinsk and Jenissei." In our issue of August 24, 1935, to which Dr. Salmony also refers in his present article, we gave coloured reproductions of some remarkable Russian gold-work shown during that year at an exhibition in Leningrad. With them appeared an article by Mr. Arthur Upham Pope, who said concerning Scythian art: "The Scyths and their successors, the Sarmathians, were nomadic peoples of Iranian affiliations

[Continued below.]

that ranged from north of the Black Sea, probably across the north-east of Persia, having at one time invaded Assyria, and, later still, India. More a type of culture than an actual race, their habits and artistic styles extended at one time clear across Asia, uniting eastern and western traditions." Certain animal figures on a gold axe-head of the seventh century B.C. from the Kuban district were described as "Siberian or Scythian."





FEBRUARY 10, 1840, AS PRESENTED IN THE FILM "VICTORIA THE GREAT": PRINCE ALBERT (ANTON WALBROOK) AND QUEEN VICTORIA (ANNA NEAGLE) ON THE BALCONY OF BUCKINGHAM PALACE AFTER THEIR WEDDING.



COMPLAINING TO HER FAITHFUL SCOTISH SERVANT THAT PRINCE ALBERT'S DIARY HAD BEEN MOVED SLIGHTLY: THE WIDOWED QUEEN, IN RETIREMENT FROM PUBLIC LIFE, WITH JOHN BROWN (GORDON MCLEOD) AT BALMORAL.



AT A COURT BALL HELD IN HONOUR OF PRINCE ALBERT BEFORE THEIR MARRIAGE: QUEEN VICTORIA WITH LORD MELBOURNE (H. B. WARDEN), ON WHOM SHE RELIED, WHO HAD ADROFTLY-ARRANGED THE MATCH.

Not long ago the Lord Chamberlain raised the ban on plays and films dealing with Queen Victoria: and the first public presentation of the figure of the Queen followed soon afterwards. This was in Laurence Housman's play, "Victoria Regina," which has now been running at the Lyric Theatre for some months after a tremendous success in the United States. Meanwhile, Herbert Wilcox had his "Victoria the Great" in production for the kinemas. In this,

## THE BRITISH FILM AWARDED THE "VICTORIA THE GREAT"—WITH ANNA NEAGLE



WITH A COACHMAN HOLDING A WHIP SEATED ABOVE THE TENDER: THE TRAIN IN WHICH QUEEN VICTORIA MADE HER FIRST RAILWAY JOURNEY—AN INCIDENT OCCURRING (IN THE FILM) AT THE BEGINNING OF HER HONEYMOON.



JUNE 28, 1838—THE CORONATION OF QUEEN VICTORIA IN WESTMINSTER ABBEY AS REPRESENTED ON THE HEAD OF THE YOUNG QUEEN—AN HISTORIC SCENE BEAUTIFULLY

Anna Neagle plays the Queen and Anton Walbrook Prince Albert. The greatest care was taken to ensure the accuracy of the historical scenes depicted, with the result that the film has met with little criticism on that score. It is not surprising, therefore, that at the Fifth International Film Exposition at Venice it should have been awarded the Cup of All Nations and have been adjudged, from seventy productions which entered, as the Best Film of the Year. The

## CUP OF ALL NATIONS IN ITALY: AS THE QUEEN—1837 TO THE DIAMOND JUBILEE.



JUNE 10, 1840—THE ATTEMPTED ASSASSINATION OF THE QUEEN: EDWARD OXFORD LEVELLING HIS PISTOL AT QUEEN VICTORIA WHILE SHE WAS DRIVING IN THE GREEN PARK WITH THE PRINCE CONSORT.



IN THE FILM: THE ARCHBISHOP OF CANTERBURY (C. V. FRANCE) PLACING THE CROWN RECONSTRUCTED WITH A WEALTH OF ACCURATE DETAIL.

film, which had its première at the Leicester Square Theatre on September 16, begins in 1837, with the Archbishop of Canterbury and the Lord Chamberlain speeding to Kensington Palace with the news of the Queen's accession; and ends in 1897, with the Diamond Jubilee. The portrayal of the Queen from girlhood to old age is a remarkable triumph not only for Anna Neagle's make-up, but for her acting ability, the imperceptible change from adolescence to the



DRESSED IN A UNIFORM OF THE GUARD OF HONOUR, HAVING LOST ALL HIS LUGGAGE OVERBOARD IN A STORM WHILE CROSSING THE CHANNEL: PRINCE ALBERT MEETS QUEEN VICTORIA FOR THE FIRST TIME.



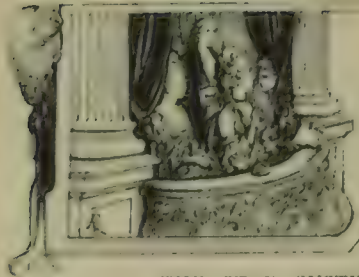
WORN OUT BY THE CEASELESS POLITICAL AND SOCIAL WORK WHICH CAUSES HIS DEATH IN 1861: THE PRINCE CONSORT WITH QUEEN VICTORIA, WHO DISPLAYS AN EXPRESSION OF FIRMNESS AND AUTHORITY.



GLADSTONE (ARTHUR YOUNG) PLEADS WITH THE WIDOWED QUEEN TO TAKE PART IN PUBLIC LIFE AGAIN: AN EPISODE DURING QUEEN VICTORIA'S RETIREMENT AT BALMORAL AFTER THE PRINCE CONSORT'S DEATH.

firmness and authority of old age being most skilfully managed. Anton Walbrook as the Prince Consort presents a completely satisfying portrait of a man keenly interested in the politics and social work of his adopted country. The occasion when the Queen receives the title of Empress of India and the Diamond Jubilee celebrations are shown in colour, but the most impressive sequence in the film is undoubtedly the Coronation of the young Queen in Westminster Abbey.





# The World of the Theatre.

By IVOR BROWN.



## THE STAR SYSTEM.

IN a recent interview, Mr. Tyrone Guthrie, who is producing at the Old Vic, and also contributing his skill to Mr. John Gielgud's season in Shaftesbury Avenue this winter, defended the star system and its personal glamour. His policy at the Old Vic is, as everyone knows, to feature players of renown. A start, for instance, has been made by engaging Miss Diana Wynyard to appear as Eliza Doolittle in Mr. Shaw's "Pygmalion." One has a strong suspicion that the play was mainly chosen because Miss Wynyard was eager to attempt the rôle, with its amusing transition of Flower-Girl-into-Grand-Lady. It was not a case, I imagine, of selecting the piece and then looking round for an actress. Later on, Miss Marie Ney will appear in Ibsen's "Ghosts," and Shakespeare's "Measure for Measure." Both these dramas might have been chosen for their own sake. The choice is the better justified by the opportunity of employing so able an actress. I saw Miss Ney as Mrs. Alving in "Ghosts" at the Buxton Festival, and thought her performance an uncommonly fine one.

The change of emphasis in Old Vic policy began with Mr. Charles Laughton's season there in 1933-4. It is not so very long since the Old Vic policy was rigidly "anti-star," if I may use the word. I remember applying to the theatre once for a photograph of one of the leading players to accompany an article I had written: I was refused the request, and reminded that the Old Vic company was a team, and that the management did not care to give individual publicity to single members of that team. They have certainly altered all that.

The theatre has never existed, and never can or will exist, without favourite players, darlings of the public, men and women who draw money which would otherwise be spent elsewhere. The "star" system is inevitable: the question is, how much we want of it and whether we can keep it in control. In the films, "starring"—i.e., building up and featuring and exploiting public sweet-hearts—is almost the beginning and the end of the business. In the case of the popular pictures, this kind of game is easily played, because acting matters little. Somebody who is thought to look and photograph well is selected and "star-groomed"—i.e., taught some tricks of make-up and carriage. If that somebody has the right kind of

Personality will not carry an inexperienced person through a difficult part. So the too-rapidly "starred" performer usually retires to the films or has to climb down and then work his or her way up the ladder in the usual way.

One result of the film industry is that the word "star" is now notoriously abused, and applied to anybody who has a fair-sized part. It ought to be limited to people of established repute and proven drawing-power. There are very few players in London who really have the star-

star is a true star and the vehicle a sufficient one. The business of criticism is not to tell actors and playwrights what they ought to do, but to accept the kind of thing they are doing and say whether that is being well done. It is the first mistake of the tyro to review a farce disdainfully because it is not as good as "Hamlet." It is not the business of farces to be as good as "Hamlet." It is their business to be good farces. In the same way, a star-vehicle will be all very well if it genuinely carries a genuine star.

The weakness of the starring system is that it develops and accentuates egotism and vanity. In a play which is a star-vehicle put up for purposes of light entertainment that may not matter greatly. But if the star is playing the lead in a piece of some artistic value, which ought to be staged as a coherent and balanced whole, then it is always possible that the star's self-assertion will destroy the proportion, that other parts will be unfairly dwarfed, and that the plays as a whole will suffer grievously from lack of team-work.

All this means is that, when a play is being cast, the value or necessity to it of a star-personality must be closely considered. If the public like a play, they will go to it with or without "big names" on the bill. The great "star" may just prop-up a weak piece—he does not always succeed—while a strong piece (in the box-office sense) can do very well without a star at all. The two most popular plays of 1937 in London, "George and Margaret" and "French Without Tears," have able and distinguished casts. But they have not "stars" of the first magnitude. "Journey's End" flourished all over the world without stars.

I think it is probably true that in a classical repertory in London, especially in the case of Shakespeare, starring is essential. We have seen the plays a score of times: why should we want to see them again without some novelty added? And what novelty can be added, say, to "The Merchant of Venice"—a "surprise" play whose surprise was over in 1595 or thereabouts—except the introduction of big new personalities to the familiar rôles? After all, the reason why people have gone on going to Shakespeare in Central London has been to see the great succession



"KING RICHARD II.", AT THE QUEEN'S THEATRE: JOHN GIELGUD, WHO PORTRAYED THE ILL-FATED MONARCH SO SUCCESSFULLY IN "RICHARD OF BORDEAUX," AS THE LEADING FIGURE IN SHAKESPEARE'S TRAGEDY.

John Gielgud's season at the Queen's Theatre opened with "King Richard II.", which will run until October 30. It will be remembered that he played the leading part in Gordon Daviot's "Richard of Bordeaux," and made a great success.

quality which enables them to keep alive or make prosperous a play for which the public has no particular affection. The musical stage has its true stars: Miss Gracie Fields, Miss Gertrude Lawrence, Mr. Leslie Henson, Mr. Bobby Howes, Mr. Stanley Lupino, Mr. Jack Buchanan, and (in musical melodrama) Mr. Novello. These can carry a show. On the legitimate stage, one thinks of Dame Marie Tempest, Miss Edith Evans, Miss Diana Wynyard, Miss Lilian Braithwaite, Sir Seymour Hicks, Sir Cedric Hardwicke, Mr. Noel Coward, Mr. Gielgud, and a few others. Of course, there are plenty of "leads," but to play leads

is not necessarily to be a star. By star-quality I mean a really commanding power over the general public and the capacity for never failing to hold the audience, however weak the play, however long the part. This is partly a matter of skill, partly of personality.

People often, and foolishly, talk of the theatre as though one rule held for all its forms and facets. This is total nonsense. It is one of the great pleasures of playgoing that "anything goes"—anything really good of its kind. It is ridiculous, for example, to sneer at a play as being only a "star-vehicle." All that matters is whether the



"KING RICHARD II.", AT THE QUEEN'S: RICHARD II. (JOHN GIELGUD), JOHN OF GAUNT, DUKE OF LANCASTER (LEON QUARTERMAINE), AND THE QUEEN (PEGGY ASHCROFT).

personality, the rest follows. The person's natural acting capacity is almost immaterial. He or she can be drilled into a good performance in front of a camera by a skilled producer who has infinite patience.

But that is impossible on the stage. There a skilled producer can do much, but not all. The "star" cannot "get away with it" by a secret performance in a studio: he has to justify his position in public night after night. Every now and again foolish efforts are made to "star" unledged actresses because they have a lively and distinctive personality and abundant good looks. But this too-speedy promotion does not usually work out well.



"KING RICHARD II.": HENRY PERCY (JOHN FORD) ENCOUNTERS BOLINGBROKE (MICHAEL REDGRAVE) AT HIS CAMP IN GLOUCESTERSHIRE—ACT. II. SCENE III.

Photographs by Houston-Rogers.

of stars, from Garrick, Kemble, Kean, Macready, Phelps, on to Irving, Ellen Terry, Tree, and now Gielgud and Olivier. There is nothing wrong in that. When Mr. Guthrie demands and enlists stars for the Vic, he brings it into line with West End Shakespeare, a process which may vex the traditionalists of the Waterloo Road, who liked to have their own humble company and appoint their own favourites, but is certainly bringing a new life to the old house, and with it, I believe, a prosperity most welcome to the often harassed Governors.



## BERLIN'S MOST REALISTIC "AIR RAID": DEFENCE DRAMATICALLY TESTED.



THE REALISTIC AIR RAID EXERCISES IN BERLIN: ATTACKING 'PLANES, PASSING OVER GOVERNMENT BUILDINGS IN THE WILHELMSTRASSE, SEEN THROUGH THE SMOKE OF "FIRES" AND ANTI-AIRCRAFT GUNS.



AFTER A "HIT" HAD BEEN SCORED BY THE RAIDERS: BUILDINGS SEEMING TO BURN FURIOUSLY WHILE THE FIRE BRIGADE AND AMBULANCE WORKERS WERE HEAVILY EMPLOYED.



THE THOROUGH REALISM OF THE BERLIN AIR DEFENCE EXERCISES: A "CRASHED" RAIDER BEING HANDLED BY A DECONTAMINATION SQUAD.



A MEMBER OF THE BERLIN ANTI-AIR RAID DETACHMENT ON DUTY WITH STEEL HELMET, GAS-MASK, AND WHITE COAT.



BERLIN STREETS DESERTED BY ORDER AFTER THE ALARM: EVIDENCE OF THE DISCIPLINE OF MOTORISTS, WHO STOPPED AND TOOK COVER.



THE ANTI-AIR RAID ORGANISATION OF BERLIN: A NOTICE READING "TO PUBLIC SHELTER"—THE DISTANCE (IN MINUTES) BEING PRESUMABLY FILLED IN BY HAND.



ANOTHER ANTI-AIR RAID NOTICE IN BERLIN: A BOARD GIVING DIRECTIONS TO A FIRST-AID STATION; WITH OIL LAMPS FOR EMERGENCY LIGHTING.

The tests of the Air Defences of Berlin were marked by characteristic German thoroughness. The first air raid alarm went at 8.19 on the morning of September 20, when low clouds favoured the "hostile" aircraft. For half an hour, Berlin resounded to the roar of aeroplane engines, the explosions of dummy bombs, the rattle of machine-guns, and the reports of anti-aircraft guns. Within a few minutes of the alarm all traffic had come to a standstill. Tramcars stopped and the conductors led their passengers to the nearest shelter; carters led their horses into courtyards; passengers at railway stations made their way to the waiting-

rooms; and factories stopped work while employees went to the shelters. Berliners were allowed to leave their shelters half an hour later, except in the Siemenstadt and Wilhelmstrasse areas, from which dense clouds of black smoke arose, giving evidence of "hits." The police isolated these parts for five hours while rescue work, fire-fighting, decontamination and other operations were in progress. Further effects which contributed to the realism of the proceedings were the summoning of the fire brigade by distress rockets; and artificially produced flames pouring from the roofs of houses supposed to have been hit by incendiary bombs.



# NANKING—THREATENED WITH MASS AIR RAIDS BY JAPANESE: CHINA'S CAPITAL, OFFICIAL, COMMERCIAL, CHINESE AND WESTERNISED.



THREATENED NANKING: THE MINISTRY OF COMMUNICATIONS, ONE OF THE MANY FINE NEW GOVERNMENT BUILDINGS, MENACED BY JAPANESE AIR RAIDS.



THE CHINESE FOREIGN OFFICE AT NANKING: A BUILDING OF STARK, MODERNISTIC SIMPLICITY.



THE PICTURESQUE SIDE OF THE CAPITAL OF CHINA: THE GREAT PAGODA AT NANKING.

A warning given out by Vice-Admiral Hasegawa, the Japanese naval commander, to Consular bodies at Shanghai, stated that the Japanese Air Force might take offensive measures against Chinese forces and establishments in and around Nanking from noon on September 21. Foreigners were advised to move to safety. This drew a swift reply from the Embassies at Nanking, who with one exception (the United States) decided to remain where they were. American warships also remained. It cannot be said that Vice-Admiral Hasegawa's announcement came as a surprise to anyone in Nanking. The Chinese



A CENTRE OF MODERN CHINESE CULTURE: THE MAIN ENTRANCE OF THE NATIONAL CENTRAL UNIVERSITY AT NANKING.



THE CHARMING ASPECT OF NANKING, WHERE MANY OPEN SPACES REMAIN: PART OF THE UNIVERSITY CENTRE.



IN THE HEART OF NANKING: THE CROSSING OF THE FOUR SECTIONS OF THE CHUNG-SHAN ROAD—SO CALLED FROM THE PERSONAL NAME OF DR. SUN YAT-SEN.

preparations against large-scale air raids were planned on a most extensive scale. When the raid did not occur immediately at the time mentioned by Admiral Hasegawa, a Japanese spokesman at Shanghai said: "We may prefer to keep Nanking in suspense." The following details of the city's history are drawn from an extremely interesting article by Mr. F. E. Dean, recently published in the "Daily Telegraph." "The bombing of Nanking and the threat of its destruction," Mr. Dean writes, "adds another dramatic chapter to the history of a city that has alternated between glory and ruin for the past 1800 years."



THE MAIN BUILDING OF THE CHINESE NATIONAL UNIVERSITY AT NANKING: A TYPICAL BLEND OF AMERICAN AND EASTERN ARCHITECTURE.



MUSIC AT NANKING: THE GRACEFUL MUSIC HALL OF THE NATIONAL CENTRAL UNIVERSITY.



THE BUSINESS QUARTER OF NANKING: A PHOTOGRAPH SHOWING MODERN BUILDINGS IN WESTERN STYLE, INCLUDING A BUILDING SKYSCRAPER, AND TRADITIONAL CHINESE HOUSES.

Nanking was already one of the antiquities of China when Julius Caesar conquered Britain. The first period of its glory ended in A.D. 280 in capture, pillage, and destruction. But its conquerors, the Eastern Tsin, made it the capital of their Empire. Then in the year 502 this dynasty went the way of its predecessors, and a new dynasty, the Liang, ruled in Nanking. It ceased to be the capital when the Sung dynasty made Sian, Shensi, the seat of Imperial Government in 589. Its fame as a centre of culture, beauty, and wealth, however, remained. In the early tenth century under the Tangs,



MODERN NANKING: A GENERAL VIEW OF THE THREATENED CITY, SHOWING THE CENTRAL UNIVERSITY DOME ON THE LEFT.



NANKING'S INDUSTRIAL IMPORTANCE: THE MODERN FACTORY OF THE CHINESE-AMERICAN TINSNAIL FOOD COMPANY.



NANKING THE MODERN: A STREET WHICH MIGHT BE ANYWHERE IN EUROPE OR THE STATES—NOTICES APART.

Nanking once more became the Imperial capital. Then the Tartars swept down upon it from the north, once more blotting out its glory. It ceased to be the capital under their rule, and under that of the Mongols, which followed. But the first Ming Emperor, a Chinese of humble birth, drove out the Mongols and was rewarded with an Empire. He it was who built the city walls as they stand to-day. Later, nearly all that was left of Nanking's Imperial glories disappeared when the Taipings made it their last stronghold, in 1864.



## PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



THE MAHARAJA OF BIKANER.

Celebrated the fiftieth anniversary of his accession on September 12. He succeeded his elder brother as Ruler of the State at the age of seven. The event was marked mainly by religious services, owing to the fact that the hot weather season is not yet over, and further celebrations will be held later in the year.



MR. P. A. MOLTENO.

Formerly a shipowner; then a prominent politician. Had close connections with South Africa. Died September 19; aged seventy-six. Was M.P. for Dumfriesshire 1906-1918. Instrumental in starting the Vienna Emergency Relief Fund in 1919. Helped to establish the Molteno Institute for the study of Parasitology and Biology at Cambridge.



CAPTAIN EDWARD HEARD.

Captain of Mr. H. A. Andreae's "Endeavour I," which broke away from the steam yacht "Viva" on September 13 during a 105-m.p.h. gale while being towed to England. She had practised for the "America's" Cup race with "Endeavour II," and took part in subsequent racing. She carried a crew of 18.



DR. GEORGE DYSON.

Appointed Director of the Royal College of Music in succession to Sir Hugh Allen. Aged fifty-four. Has been Master of Music, Winchester College, since 1924; and is President of the National Federation of Music Societies. A Fellow of the Royal College of Music.



SIR HUGH ALLEN.

Retiring from his office of Director of the Royal College of Music at the end of this year, after having held the position for nineteen years. Aged sixty-eight. Has been Professor of Music in the University of Oxford since 1918. Is President of the Royal College of Organists.



MR. ION SWINLEY.

A most able actor, especially in Shakespearean parts, and a fine elocutionist. Died September 16; aged forty-five. Was a prominent member, at different times, of the Stratford, Old Vic, and Open Air Theatre companies. Broadcast in drama regularly from 1929.



THE DUKE OF WINDSOR IN CZECHOSLOVAKIA—CHATTING WITH A MEMBER OF PRINCE DIETRICHSTEIN'S HOUSEHOLD AT NIKOLSBURG.

After spending a few days in Hungary, the Duke and Duchess of Windsor returned to Vienna on September 14 and later left on a hunting trip to Prince Alexander Dietrichstein's estate at Nikolsburg, in Czechoslovakia, adjoining the Austrian and Hungarian frontiers.



AFTER PRESENTING COLOURS TO THE 2ND BATTALION, THE BLACK WATCH AT BALMORAL CASTLE: H.M. THE QUEEN, WHO IS COLONEL-IN-CHIEF OF THIS FAMOUS REGIMENT, ATTENDED BY GENERAL SIR ARCHIBALD CAMERON, PHOTOGRAPHED WITH OFFICERS AND N.C.O.'S OF THE BATTALION.

On September 14 H.M. the Queen presented Colours to the 2nd Battalion, the Black Watch (Royal Highland Regiment), of which regiment she is Colonel-in-Chief, at Balmoral Castle. Her Majesty was attended by Lady Hyde and General Sir Archibald Cameron, Colonel of the Regiment. After presenting the Colours, the Queen addressed the officers and men, and the C.O., Lieut.-Colonel A. K. McLeod, replied. The ceremony was completed with the Colours being dipped in salute. Subsequently, several of the officers were entertained at luncheon. Our photograph was taken in the grounds of the Castle after the presentation, and shows (from left to right,

seated) Major C. W. Maffett, General Sir Archibald Cameron, H.M. the Queen, Lieut.-Colonel A. K. McLeod, Brevet Lieut.-Colonel N. McMicking, and Mr. B. J. G. Madden; and (standing, l. to r.) Pipe-Major Roy, Sergeant Brown, Mr. M. V. A. Wolfe-Murray, Colour-Sergeant McGregor, Mr. B. E. Fergusson, Sergeant Butchart, and Regimental Sergt.-Major Findlay.



LEAVING PALESTINE TO TAKE OVER THE ALDERSHOT COMMAND: LIEUT.-GENERAL J. G. DILL, G.O.C. PALESTINE, AT HAIFA. — RIGHT: MAJ.-GEN. WAVELL, NEW G.O.C.

Lieut.-General J. G. Dill has been G.O.C. in Palestine since September 1936. He has been appointed to succeed General the Hon. Sir J. F. Gathorne-Hardy in the Aldershot Command, and recently left Palestine to take up his command. Our photograph shows (l. to r.) Mr. E. Keith-Roach, District Commissioner Northern District, Mr. De Vinton, A.D.C. to Lieut.-General Dill; Lieut.-General J. G. Dill, Air-Commodore Hill, Mr. Fox, A.D.C. to Major-General Wavell; and Major-General Wavell.



AT THE FRENCH ARMY MANOEUVRES IN NORMANDY: MR. HORE-BELISHA, SECRETARY FOR WAR, WITH GENERAL GAMELIN AND OTHER OFFICERS OF THE HIGH COMMAND.

Following on General Gamelin's visit to this country earlier this month, Mr. Hore-Belisha attended the French Army manoeuvres in Normandy. Our photograph, taken during the operations, shows (from l. to r.) General Lelong, Field-Marshal Sir Cyril Deverell, Chief of the Imperial General Staff; Mr. L. Hore-Belisha, Secretary for War, General Gamelin, Chief of the French General Staff; M. Pierre Cot, Admiral Darland, and General Fiquant.



## A Hals from the States: A Gem Lent to the Haarlem Exhibition.

REPRODUCED BY COURTESY OF THE FRANS HALS MUSEUM, HAARLEM, AND OF THE OWNER, MR. JOHN R. THOMPSON, JNR., CHICAGO. (COPYRIGHT RESERVED.)



**"THE MERRY LUTE-PLAYER"—BY FRANS HALS: A MASTERPIECE BY A PAINTER ONCE DESPISED, BUT NOW RECOGNISED AS ONE OF THE GREATEST OF THE DUTCH OLD MASTERS.**

The Frans Hals painting reproduced here is one of a number of magnificent works figuring in the "Frans Hals Exhibition" at Haarlem, which remains open until September 30. One hundred and fifteen of the artist's pictures are shown, including many on loan from collections in the United States, Sweden, Canada, Germany, and other countries. Interest is enhanced by the fact that the pictures are hung in the fine old building in which Hals died in 1666. It was then an almshouse; it is now celebrating its seventy-fifth anniversary as the Haarlem Municipal Museum. Frans Hals' work has appreciated in a remarkable way. He died penniless, and never seems to have received high prices during his lifetime, being outdone in popular favour by less searchingly realistic artists. This neglect continued for generations

after his death. More recently, many of his once despised pictures have changed hands for very large sums. In 1919 his portrait of his friend Joseph Coymans reached £26,775 in the sale of the collection formed by the late Sir George Drummond, of Montreal; while "A Gentleman in Black" attained a bid of £19,950 in 1923, but did not change hands. "The Merry Lute-Player" was probably painted about 1627, when the artist was about forty-seven (though the date of his birth is somewhat conjectural). It will be recalled that a singular feature of Hals' career was that he painted practically nothing until 1616, when he suddenly appeared on the scene in the history of art with his magnificent "Civic Guard Banquet." He was then about thirty-six years old.



# MINIATURE LANDSCAPES IN OILS IN THEIR ACTUAL SIZE: LILLIPUTIAN EXAMPLES OF JOHN MACWHIRTER'S ART.



NEAR RYDAL WATER.



NEAR TEMPLE LAWN, WORCESTER.



NEAR CADER IDRIS.



OFF PENARTH.



ON WINDERMERE.



ON THE MALVERN HILLS.



BEN AIRY, LOCH LOMOND.



NEAR THE MUMBLES, SOUTH WALES.



AT PANGBOURNE.



ON THE LLUGWY (MOEL SIABOD).



NEAR EASTBOURNE.



NEAR BROADHEATH, WORCESTER.

These landscapes in little by the late John MacWhirter, R.A., the famous Scottish artist, are selected from a large number of similar works from his hand existing in private ownership. Seldom, probably, has a famous landscape-painter produced so many pictures in oils with so high a degree of finish on

such a small scale. Apart from the unusual interest of their Lilliputian size, they will doubtless have a special appeal at this time of year as happy reminders of places visited on holiday. John MacWhirter was born near Edinburgh in 1839, and died in London in 1911. Among his best-known

pictures is "June in Tyrol," now in the Tate Gallery. As a young man he went on a walking tour in Tyrol and Bavaria, and in after years he visited Norway, Italy, Switzerland, and America, all which countries, besides England, Wales, and his native Scotland, supplied him with many subjects. He was

elected to the Royal Scottish Academy in 1867, and became an A.R.A. in 1879 and R.A. in 1893. He made it a practice always to carry a note-book, and many of his note-books were bought by Ruskin, who used them for his art lectures at Oxford as examples of foreground detail.—[COPYRIGHTS RESERVED.]



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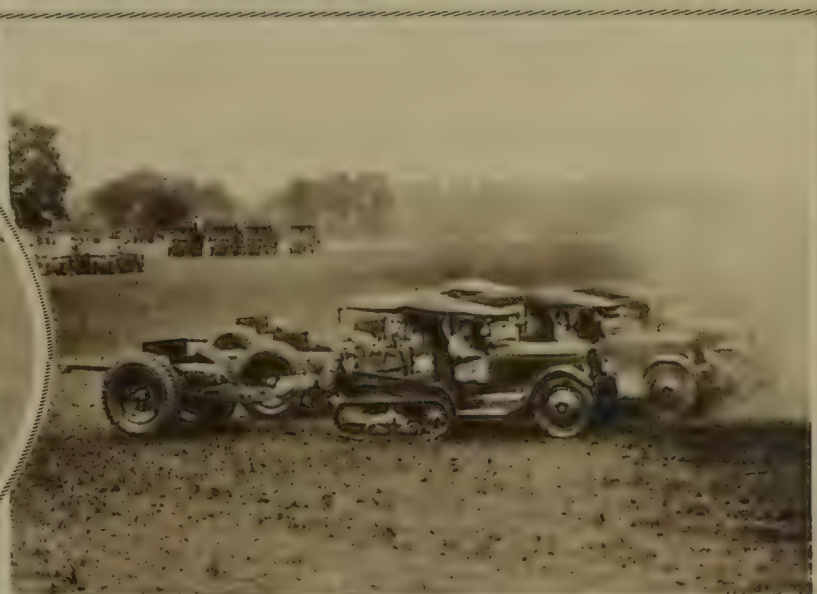
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## DECLARED UNCONQUERABLE: THE FRENCH ARMY—ITS TESTING MANŒUVRES.



ON MANŒUVRES WHICH TESTED THE ADAPTABILITY OF THE FRENCH SOLDIER TO THE FULL: MAN-HAULING ONE OF THE FAMOUS SEVENTY-FIVES INTO A NEW POSITION.



A CONTRAST: TRACTORS DRAWING GUNS MOUNTED ON RUBBER-TYRED WHEELS DURING THE MANŒUVRES, IN WHICH SOME 3500 MOTOR-VEHICLES WERE ENGAGED.



THE VALUE OF CAMOUFLAGE PROVED ONCE MORE: WAR-PAINTED TANKS WORKING WITH INFANTRY BEHIND STOOKS DURING THE MIMIC BATTLES FOUGHT BY OVER 45,000 MEN.



A LIGHT-GUN POSITION NETTED AND CAMOUFLAGED WITH STRAW: SIR CYRIL DEVERELL, CHIEF OF THE IMPERIAL GENERAL STAFF, MR. HORE-BELISHA, AND ADMIRAL DARLAN INTERESTED.



COVERED BY NETTING DESTINED TO HOLD BRANCHES, STRAW, AND THE LIKE FOR PURPOSES OF CAMOUFLAGE AGAINST 'PLANES': "NESTS" OF SEVENTY-FIVES DURING THE MANŒUVRES.

The manœuvres in Normandy may be considered a success, despite indifferent weather, for, among other things, it was possible to test the mechanised units in broken ground, re-prove the value of camouflage, and recognise the adaptability of the *poilu* and his officers. They were attended by General Gamelin, Chief of the French General Staff; M. Daladier, the French Minister of War; and by Mr. Leslie Hore-Belisha, the British Secretary of State for War, and Field-Marshal

Sir Cyril Deverell, C.I.C.S. Mr. Hore-Belisha said: "I consider this army, which is the expression of the solidity of the French nation, unconquerable"; and went on to speak of the intelligence of those engaged, who were neither "stiff" nor mechanically disciplined. M. Daladier, speaking on the same occasion, said: "As long as Great Britain and France are united, and as long as they are determined to oppose all aggression, the peace of the world will be maintained."



## VIENNA'S "CRYSTAL PALACE" BURNT OUT.



THE ROTUNDA, IN THE PRATER, VIENNA, ENTIRELY DESTROYED BY FIRE: DENSE CLOUDS OF SMOKE POURING FROM THE DOME, THE TOP OF WHICH WAS 310 FT. ABOVE THE GROUND.



REMINISCENT OF THE CRYSTAL PALACE FIRE: A LATER STAGE IN THE BURNING OF THE ROTUNDA, ONE OF THE LARGEST CIRCULAR BUILDINGS OF ITS KIND IN EUROPE.



A TANGLED MASS OF SMOULDERING WRECKAGE, WITH SECTIONS OF THE WALL STILL STANDING: THE END OF A WELL-KNOWN BUILDING ERECTED IN TIME TO HOUSE THE INTERNATIONAL EXHIBITION OF 1873.

The Rotunda, in the Prater (a popular recreation ground, formerly an Imperial deer-park, which was opened to the public in 1776), has been called "the Crystal Palace of Vienna"; and it carried the similarity still further when it was destroyed by fire on September 17. It was a circular building, considered to be one of the largest of its kind in Europe, and covered some 84,000 square feet. The top of the lofty dome was 310 feet above the ground and there was an extensive view from the roof. The building was completed in time to house the International Exhibition of 1873 and since then has been put to a variety of uses. In 1912 Reinhardt staged his production of "The Miracle" there, and before that it provided a setting for Barnum and Bailey's Circus. More recently, it has been used twice a year to accommodate an important section of the Vienna industrial fairs.

## CZECHOSLOVAKIA MOURNS DR. MASARYK.

The death of Dr. Masaryk, the liberator of his country and the first President of the Republic of Czechoslovakia, plunged the nation into deep mourning. The body was brought from Castle Lány to Prague and lay in state for three days in the Pillar Hall of the Hradshin, the presidential residence of Dr. Benesh. Pilgrims flocked into the city and queues some two or three miles long were formed in the streets. Altogether, several hundreds of thousands of people must have passed by the bier with the simple coffin covered with a flag bearing the words "The truth wins." On September 21 President Benesh delivered the funeral oration in the forecourt of the Castle, where the coffin had been placed in a great catafalque; and later the coffin was borne slowly through the crowded streets of the city and placed on a train for Lány, where Dr. Masaryk was interred, in the little village cemetery, near his wife, who died in 1923. Mr. Newton, the British Minister in Prague, represented the King; and the British Government was represented by Lord Winterton, Chancellor of the Duchy of Lancaster.



THE DEATH OF DR. MASARYK: SOME OF THE HUNDREDS OF THOUSANDS OF PEOPLE WHO WAITED IN PRAGUE TO FILE PAST THE COFFIN IN THE PILLAR HALL OF THE CASTLE.



THE LYING-IN-STATE OF CZECHOSLOVAKIA'S FIRST PRESIDENT: THE COFFIN, DRAPED WITH A FLAG BEARING THE WORDS "THE TRUTH WINS," IN THE PILLAR HALL OF THE CASTLE.



## A WINDOW ON THE WORLD: NEWS OF THE WEEK IN PICTURES.

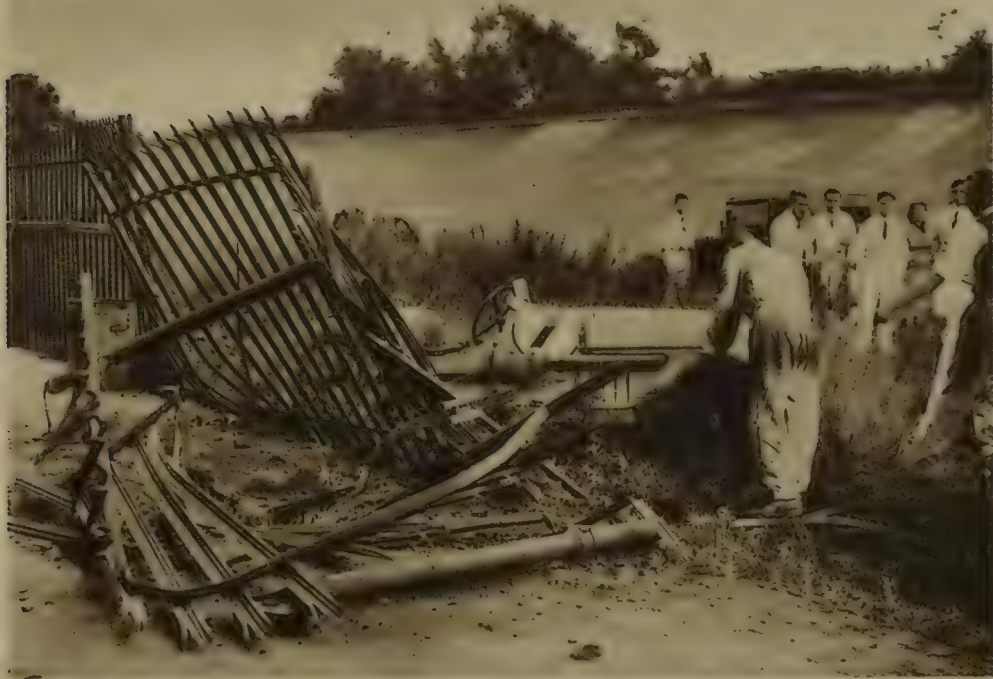


MAKING A GREAT ARTIFICIAL ISLAND IN SAN FRANCISCO BAY FOR THE WORLD FAIR OF 1939: THE FIRST STAGE OF A PROJECT WHICH WILL ALSO ADD AN AIRPORT TO THE U.S.A.

A correspondent writes in description of the above photograph: "'Treasure Island,' a man-made island in San Francisco Bay, will house the Golden Gate World Fair of 1939. Army engineers are busily engaged in completing the island, which will be converted into an airport after the Fair is over."

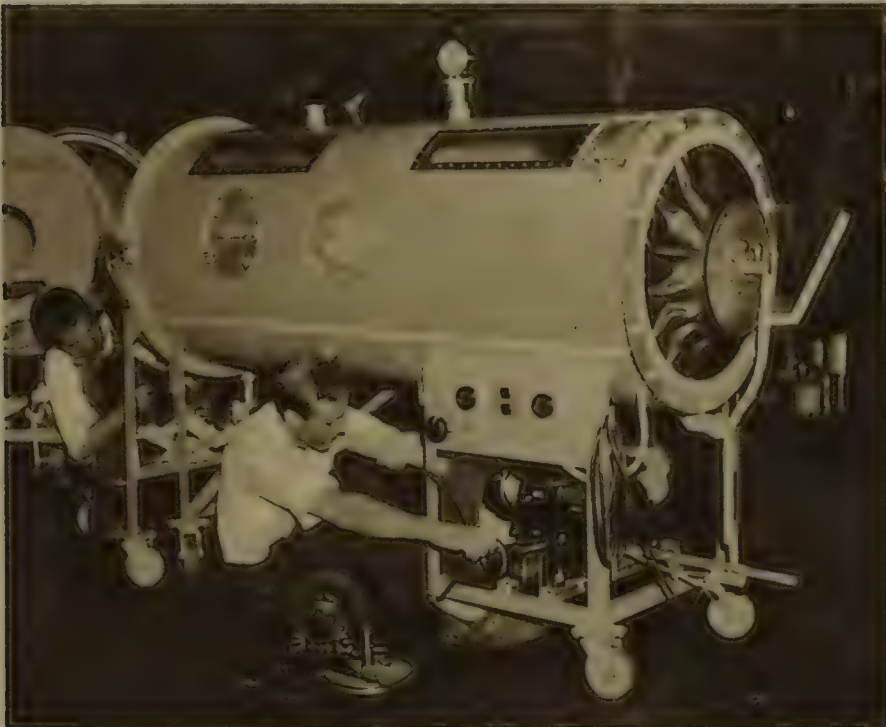


THE BRITISH-BUILT STORSTROM BRIDGE, THE LONGEST IN EUROPE, COMPLETED: THE BRIDGE LINKING THE DANISH ISLAND OF FALSTER (AT BACK) WITH MASNEDÖ (CENTRE). Europe's longest bridge, stretching for two miles across the waters of the Storstrom Channel, and linking the islands of Falster and Masnedö, will be opened by the King of Denmark on September 26. It has been built by English contractors. As the result of its completion, and that of the Masnedö Bridge, Seeland, Masnedö, and Falster are now linked by road and rail, and the journey from Hook of Holland, Paris, or Berlin can be made with only one break.



AFTER THE GRAVE ACCIDENT TO MRS. KAY PETRE, THE FAMOUS RACING DRIVER, AT BROOKLANDS: THE IRON FENCE SMASHED BY HER CAR, FOLLOWING A 90-M.P.H. COLLISION.

Mrs. Kay Petre, the well-known woman racing motorist, was involved in a collision between racing cars travelling at 90 m.p.h. at Brooklands on September 17. She was taken to Weybridge Hospital, dangerously hurt, with a fractured skull. She was practising for the 500 kilometres race, when her car (a 747-c.c. Austin) came into collision with that of Mr. R. Parnell, on the Byfleet banking.



MAKING "IRON LUNGS" FOR ARTIFICIAL RESPIRATION—NOTABLY IN INFANTILE PARALYSIS CASES: MR. J. H. EMERSON, OF CAMBRIDGE, MASS., ONE OF THE MANUFACTURERS. Great interest was focussed recently upon the "Iron Lung," or artificial respirator, by the case of Mr. F. B. Snite, the son of a Chicago millionaire, who contracted infantile paralysis at Peking in the course of a world tour. He was kept alive for 14 months in an "iron lung"—without which he could not breathe for five minutes—and then taken across the Pacific to America in it. The lung is a 7-ft.-long cylinder operated by petrol engines.



THE BRITANNIA STATUE AT BOULOGNE-SUR-MER: THE FIRST MODEL OF THE NEW MONUMENT, COMMEMORATING THE LANDING OF THE B.E.F.—SOON TO BE ERECTED. A correspondent writes: "By the end of September the statue of Britannia at Boulogne will be completed. It will be erected at the entrance of the harbour to commemorate the arrival of the first troops of the B.E.F. in 1914. From the foot to the top of the trident, it measures 36 ft., and including the base (which has already been erected) over 82 ft. The sculptor is M. Desruelles, the well-known Parisian master."



## EVENTS AFLOAT AND ASHORE: PICTORIAL NOTES ON RECENT NEWS.



A FAMOUS YACHT THAT WENT ADRIPT IN THE ATLANTIC WHEN HER TOW-ROPE BROKE IN A STORM: "ENDEAVOUR I.", KETCH-RIGGED FOR AN ATLANTIC CROSSING. "Endeavour I." was being towed across the Atlantic to England by the motor-yacht "Viva" when, during a night storm on September 15, the tow-rope parted, about 200 miles east of New York. Search by coastguard cutters failed and anxiety was felt for her safety, but at the time of writing it is still thought she may reach the Azores under her own sail. Before starting, her racing rig was replaced by ketch rig. A portrait of her captain is on page 526.



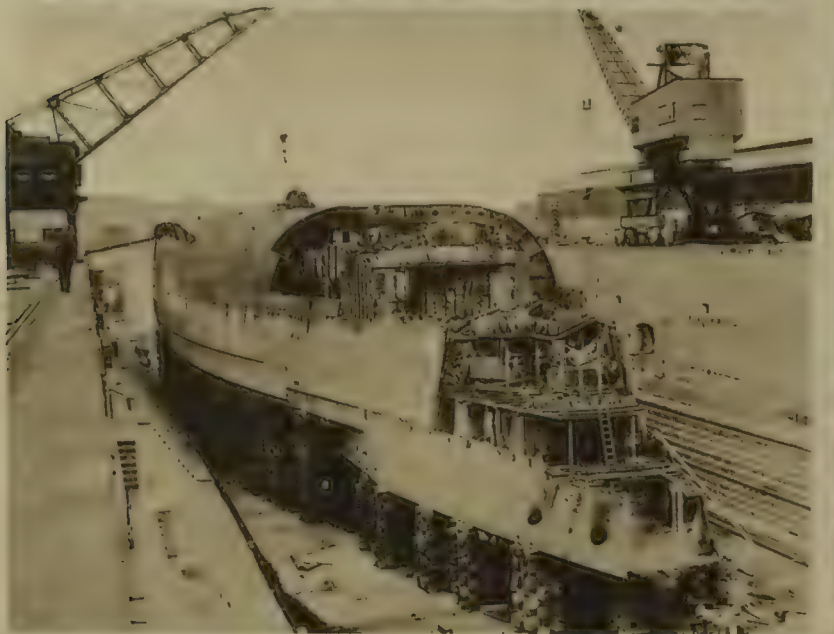
THE FIRST OF HER TYPE, FITTED WITH ELECTRIC LAMPS: THE TONGUE LIGHTSHIP, READY TO LEAVE DARTMOUTH FOR HER STATION OFF HARWICH.

A note supplied with this photograph states: "The first modern lightship built under the Trinity House scheme for replacing the old oil-lamp vessels has been completed at a Dartmouth shipyard. It is fitted with electric lamps similar to those of lighthouses, Diesel-driven dynamos for lighting, air-compressors, winches, and fog-horns. It is the Tongue Lightship, and is the first of many which the Dartmouth shipbuilders are constructing." Its destination is off Harwich.



THE SPANISH GOVERNMENT SUBMARINE WHICH SPANISH NATIONALISTS ATTEMPTED TO SEIZE IN A FRENCH HARBOUR: THE "C2" AT BREST, AFTER THE ATTACK.

On September 19 a Spanish submarine commander and eleven men, armed with machine-guns, boarded the Spanish Government submarine "C2" in Brest Harbour, overpowered the skeleton crew, and attempted to take her to sea for the Nationalists. One of the crew, however, locked himself in the conning-tower, after shooting a raider, and sounded the siren. The raiders departed taking the captain and engineer as hostages, but were arrested in a car near Bordeaux.



AN EX-GERMAN BATTLESHIP AS A SOURCE OF SCRAP METAL, NOW IN GREAT DEMAND: THE "FRIEDRICH DER GROSSE," KEEL UPWARD IN DRY DOCK, BEING BROKEN-UP AT ROSYTH.

The "Friedrich der Grosse," one of the German warships scuttled at Scapa Flöw, has recently been refloated by Metal Industries, Ltd., and now, turned turtle in dock at Rosyth, is being rapidly broken-up. The metals from the ship are required for the steel industry, at present working at high pressure on the rearmament programme. As noted, with illustrations, in our issue of July 17, there is a great demand for scrap-metal in all industrial countries.



A SPANISH GOVERNMENT DESTROYER FROM WHICH 66 MEN LANDED AT FALMOUTH, AND, REFUSING TO RETURN, WERE SENT TO EXETER PRISON: THE "JOSÉ LUIS DíEZ."

On September 15, sixty-six men from the "José Luis Díez," at Falmouth, left the ship and refused to return, some stating that if they went back to Spain they would be shot. They spent the night in a seamen's hostel, and next day were placed in Exeter Prison—segregated from the prisoners—till the Home Office could arrange for their repatriation. The destroyer came to Falmouth for repairs after being damaged in an air raid at Gijón.



A MYSTERIOUS FIRE AT AN UNOCCUPIED FIFTEENTH-CENTURY MANSION WHICH CONTAINED VALUABLE ART TREASURES: THE BURNING RUINS OF ICKWELL BURY, IN BEDFORDSHIRE, AS SEEN FROM THE AIR.

Ickwell Bury, near Biggleswade, was burnt down early on September 20. The police were puzzled over the fire's origin, as the house, which was changing owners after being a preparatory school for thirty-seven years, was unoccupied. One suggested cause was lightning; another, a cigarette-end dropped during a recent sale of furniture. There was also a report of a car seen leaving the grounds. Among the contents destroyed were some Grinling Gibbons ceilings and an oak staircase of 1683.



# FIRE AND REMBRANDT'S "THE NIGHT WATCH": BY LIFT TO SAFETY IN UNDER THREE MINUTES.



PREPARING TO FILM THE METHOD ADOPTED TO PROTECT REMBRANDT'S FAMOUS PICTURE "THE NIGHT WATCH" IN THE EVENT OF AN OUTBREAK OF FIRE: AN EPISODE IN A DOCUMENTARY FILM OF AMSTERDAM'S "RIJKSMUSEUM."

RIGHT:  
THE  
ALARM IS GIVEN  
AND STEPS ARE  
PROMPTLY TAKEN  
TO CONVEY  
"THE NIGHT  
WATCH" TO A  
PLACE OF SAFETY:  
ATTENDANTS  
BEHIND THE  
DUMMY WALL  
LIFTING THE  
PICTURE FROM  
ITS FRAME—A  
MATTER OF  
SECONDS.



FOR the first time in its history, the interior of Holland's biggest museum, the famous "Rijksmuseum" at Amsterdam, has been filmed, and after the "sound" has been recorded in four languages, including English, the film will be released. Made by Otto van Neyenhoff, this documentary film reveals a simple and efficient means adopted by the authorities to protect Rembrandt's famous picture "The Night Watch"—perhaps the Museum's most treasured possession—in the event of fire. In less than three minutes, the huge canvas can be taken from its frame and, after having been placed in a special "lift," lowered into a fireproof vault. While this device is intended for use solely in peace-time, it is obvious that a museum equipped with such a means of protecting its

[Continued opposite



SUPPORTED AT BOTH ENDS AND RAISED BY MEANS OF FABRIC SLINGS: "THE NIGHT WATCH" BEING MOVED RAPIDLY TOWARDS THE SPECIAL "LIFT"—NOTE THE FIRE-HYDRANT BEHIND THE FRAME, USED TO DEAL WITH FIRE THREATENING THE REMOVAL.

treasures would have nothing to fear from thermite bombs during an enemy attack, and it should be possible to construct vaults at a sufficient depth to render them proof against explosives. The damage that can result from hastily improvised places of refuge is illustrated by the fact that pictures placed in the vaults of the Bank of Spain in Madrid by the Government became covered with mildew, owing to excessive humidity, and although they have now been removed and restored, the harm done might well have been irreparable. Besides, such a precaution means that a museum's art treasures must be dispersed, and it is an obvious advantage to have them grouped together under the care of their usual custodians; while the rapidity with which they can be stored away is in itself a recommendation for the Rijksmuseum's method.



IN POSITION FOR LOWERING INTO ITS FIREPROOF SAFETY VAULT: A UNIQUE METHOD OF PROTECTING ART TREASURES BY MEANS OF A SPECIALLY DESIGNED AND UNOBTUSIVE "LIFT."



THE SIMPLE AND EFFICIENT APPARATUS USED BY THE RIJKSMUSEUM: A VIEW OF THE "LIFT," WITH ITS LOWERING ROPES, READY FOR USE AFTER THE "LID" (NORMALLY FLUSH WITH THE FLOOR) HAS BEEN RAISED.



# HANDS BY FRANS HALS: FINE EXAMPLES OF THE SKILL

REPRODUCED FROM PAINTINGS INCLUDED IN THE FRANS HALS EXHIBITION AT HAARLEM.



RAISED IN EXPOSITION: THE RIGHT HAND OF "A GENTLEMAN WITH A SKULL."



THE RIGHT HAND, HOLDING A PAINT-BRUSH, FROM THE "PORTRAIT OF JUDITH LEVSTER."



THE HANDS OF A VIOLINIST, FROM THE "PORTRAIT OF DANIEL VAN AKEN."



THE LEFT HAND FROM THE "PORTRAIT OF NICOLAES VAN DER MEER."



THE LEFT HAND FROM A "PORTRAIT OF A GENTLEMAN."  
(NO. 2 ON PAGE 534.)



THE RAISED RIGHT HAND OF "THE MERRY DRINKER."



THE HANDS FROM A "PORTRAIT OF A GENTLEMAN."  
(NO. 13 ON PAGE 534.)

These examples of the skill with which a great portrait-painter overcomes the constant difficulty of rendering the sitter's hands, in a manner at once characteristic, natural and unobtrusive, are all taken from the fifteen portraits by the Dutch master, Frans Hals (c. 1580-1666), reproduced on the page

overleaf. As there mentioned, all the portraits are included in the exhibition of that artist's work now on view (until September 30) in the Frans Hals Museum at his native city of Haarlem. It offers a rare opportunity, of which many British art-lovers will doubtless avail themselves, for studying

# OF A MASTER IN PORTRAYING AN ELUSIVE FEATURE.

By COURTESY OF THE DIRECTOR OF THE FRANS HALS MUSEUM IN THAT CITY.



THE HANDS OF AN ARTIST: DETAIL FROM THE "PORTRAIT OF A YOUNG PAINTER."



HANDS FROM A "PORTRAIT OF A LADY." (NO. 1 ON PAGE 534.)



HANDS FROM THE "PORTRAIT OF AN OLD LADY."



THE RIGHT HAND FROM A "PORTRAIT OF A GENTLEMAN."  
(NO. 4 ON PAGE 534.)



CLASPED HANDS, FROM A "PORTRAIT OF A LADY."  
(NO. 3 ON PAGE 534.)



HANDS FROM A "PORTRAIT OF A LADY."  
(NO. 7 ON PAGE 534.)



THE RIGHT HAND FROM THE "PORTRAIT OF NICOLAES VAN DER MEER," BURGOMASTER OF HAARLEM.



THE LEFT HAND, HOLDING A PAIR OF GLOVES, FROM THE "PORTRAIT OF A YOUNG MAN."



SUGGESTING HAMLET: THE RIGHT HAND FROM THE PORTRAIT OF "A YOUNG MAN WITH A SKULL."

a representative loan collection of his works drawn from many different sources in Europe and America. Some notes on the life of this great painter, who died in poverty, and whose art has only of late years been fully appreciated, are given under our coloured reproduction, in this number, of his

painting, "The Merry Lute-Player." Above we see the hands of various types of men and women, including painters, musicians, citizens young and old, and a Burgomaster of Haarlem. The fact that this dignitary's hands are shown separately accounts for the "detail" illustrations numbering sixteen.



# FRANS HALS SITTERS WHOSE HANDS WE "DETAIL" ON ANOTHER PAGE.

FROM THE FRANS HALS EXHIBITION AT HAARLEM. REPRODUCED BY COURTESY OF THE DIRECTOR OF THE FRANS HALS MUSEUM IN THAT CITY.



1. "PORTRAIT OF A LADY."  
Lent by Stiftung Heylshof, Worms  
am Rhein.



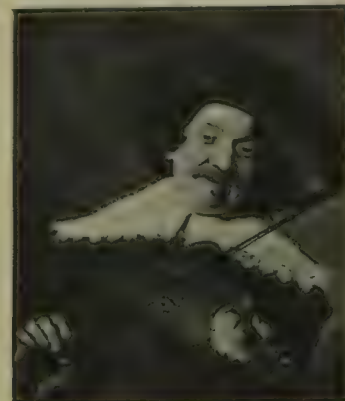
2. "PORTRAIT OF A GENTLEMAN."  
Lent by Stiftung Heylshof, Worms  
am Rhein.



3. "PORTRAIT OF A LADY."  
Lent by the Detroit Institute  
of Arts, Detroit.



4. "PORTRAIT OF A GENTLEMAN."  
Lent by the Howard Young Galleries,  
Inc., New York.



5. "PORTRAIT OF DANIEL VAN AKEN."  
Lent by the National Museum,  
Stockholm.



6. "A GENTLEMAN WITH A SKULL."  
Lent by Horace A. Buttery, London.



7. "PORTRAIT OF A LADY."  
Lent by the Wallraf-Richartz Museum, Keulen.



8. "PORTRAIT OF AN OLD LADY."  
Lent by D. G. van Beuningen, Rotterdam.



9. "PORTRAIT OF JUDITH LEYSTER."  
Lent by Dumbarton Oaks Collection, Washington, D.C.



10. "A YOUNG MAN WITH A SKULL."  
Lent by Granville Proby, London.



11. "THE MERRY DRINKER."  
Lent by the Rijksmuseum, Amsterdam.



12. "PORTRAIT OF A YOUNG MAN."  
Lent by the Kunsthistorisches Museum, Vienna.



13. "PORTRAIT OF A GENTLEMAN."  
Lent by H.M. the King of Sweden.



14. "PORTRAIT OF A YOUNG PAINTER."  
Lent by the Musée du Louvre, Paris.



15. "NICOLAES VAN DER MEER."  
From the Frans Hals Museum, Haarlem.

It is generally agreed that one of the chief difficulties that confront a portrait-painter is the rendering of the sitter's hands in a natural and characteristic pose. By way of showing how a great master can overcome this difficulty, we reproduce here fifteen portraits by that famous Dutch painter, Frans Hals,

and on the preceding double-page the hands of each sitter are shown in detail. The portraits are all included in the current Frans Hals Exhibition at Haarlem, open until the end of this month. Another portrait from it, "The Merry Lute-Player," is reproduced in colour on another page.





## In the Regency manner . . .

Okoumi, a new wood from Africa, gives authentic modern feeling to this Harrods interpretation of a Regency Dining Room Suite. Related to Mahogany, Okoumi is beautifully figured and seems, with its rosy colouring, to have captured the warm glow of an open fire. The room illustrated was designed by Harrods to provide an effective setting: pearl grey damask walls broadly striped with yellow, a handsome fireplace decorated with plastic drapery, and curtains of rich aubergine satin contribute to an unusual and satisfying harmony.

Dining Table in Bleached Okoumi with under frame of Sycamore. Two pull-out leaves. 6 ft. x 3 ft. closing to 4 ft. 6 ins. £29.15.0

Okoumi and Sycamore Sideboard. (5 ft.) £39.15.0  
(Not shown in illustration)

Side Table in Bleached Okoumi with underframe of Sycamore. 29½ x 13½ ins. £12.19.0

Set of 2 arm (£9.19.0 each) and 4 small chairs (£6.17.6 each) in Bleached Sycamore. Seats covered in Vaumol Hide. Set complete £47.8.0

Painted Wrought Iron Console Table with silvered rough-cast glass top. 36 ins. wide; 30 ins. high; 14 ins. deep £17.17.0

Bordered Circular Mirror with triple edges, diameter 30 ins. £8.5.0

# HARRODS





## THE WORLD OF SCIENCE.



### HOW FISHES FIND THEIR FOOD.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

MOST of us, probably, in the matter of feeding ourselves, feel that we do so on immensely more advantageous terms than the "beasts that perish." A wider choice, it is believed, came to us with the growth and intensity of our "civilisation." But a very little reflection will show that this is true only so long as the machinery of civilisation is running smoothly. For one result of that civilisation has been to enable hordes of men to live together in relatively confined areas, but at the same time has made them absolutely dependent for their food on the labours of those who spend themselves in procuring it, which nowadays is regarded as unpalatable, save in the case of oysters and certain fruits, when eaten raw. What would happen if these spoon-fed millions had suddenly to set about hunting for their own food, as did their ancestors of the Stone Age? And what, by the way, made even them prefer cooked food?

These thoughts were started when, recently, I found myself making a very broad general survey of animals in relation to their food. The survey proved to be extremely interesting, and marked by associations which in some cases were new to me. Any group of the animal kingdom would provide me with plenty of examples of the kind I want, yet fishes, on the whole, will serve me best, since there are one or two of quite special interest in this regard.

I am constantly insisting on this page on the immense importance of the pursuit of food as a moulding-force in shaping the bodies of animals. And this is sometimes brought home with diagrammatic clearness, as in the case of long, tubular-snouted fish which use this tube for thrusting into holes and crannies in the rocks. Practically all fishes, as adults, are carnivorous, though they often find themselves the hunted instead of the hunter—but that is another story. What does a fish do when it feels sufficiently hungry to realise that it is time to hurry up and start "hunting"?

Many hunt by sight, and this method embraces a number of widely different responses. To the fly-fisherman and the ordinary, less ambitious fisherman, this sight manifests itself in the swift impalement of his victim on a carefully cast and a carefully displayed bait. But there are a number of singularly interesting fishes which show a curious and puzzling combination of strategy and a peculiar type of coloration which the zoologist calls "aggressively protective" coloration. This may be represented by a pattern, formed either of spots or bars, on a harmoniously graded coloured background. The pike, which is spotted, can remain perfectly motionless in mid-water for long hours, indistinguishable from the surrounding water-weeds. If feeling hungry, and a potential victim approaches, he braces himself up and waits till it is within a safe striking distance, then, with a rush of lightning speed, it is engulfed. Many of the *Pomacentrid* fishes of tropical seas furnish very striking examples of this "protective" coloration serving very effectually to conceal the wearer by the complete harmony it establishes between the fish and the fronds of sea- or other water-weeds. The dark bands break up the solid appearance of the body, while vivid hues form the background to the dark markings, simulating changes in the hue of the water due to the effects of light or passing shadows. The arabesque-looking "angel-fish" (*Pterophyllum*), one of the many attractions of the Aquarium at the Zoo, shows well the strange markings of the tribe, associated with movements so slight as to be almost imperceptible, and rendering the whole body practically invisible when seen on end. But our own John Dory, though less vividly coloured, is an even more remarkable fish. It shows much more animation when about to stalk a victim. Then its fin-rays vibrate with excitement, while the body,

so to speak, "blushes" with fleeting colours. Meanwhile, the hunter takes care to present his laterally compressed body end-on, when it is scarcely visible. When at last

Standing out in the most striking contrast with the John Dory is the angler-fish (*Lophius*). The John Dory looks as if it had been flattened out, from side to side, between two boards; in the angler, the flattening has been in exactly the opposite direction, till the body looks as if it had been squeezed out flat by pressure applied to the back. The result has given us a most unsightly-looking creature, with an enormous head and mouth, and eyes looking upwards. But these eyes are all-important in sighting its victims, which are lured to their doom in a very singular manner. The rays of the dorsal fin have become widely separated, and the first of the rays has been brought forward to form a long rod with a flag-like piece of skin at its tip, while the sides of the body just above the level of the sea-floor are fringed by short tabs of skin, which can be set in motion, to look like pieces of seaweed moved by the current. As soon as the fish sees an approaching victim, it erects the flag-bearing rod above the snout and sets it in rapid vibration. A small shoal of little fishes, or one big one, drawing near to explore this mysterious object, presently come up close to the enormous mouth, which at that moment is instantly opened and the victims are engulfed! Creatures as large as diving sea-ducks are sometimes captured by these most astonishing tactics! There is another fish which depends for the capture of much of its food on the clearness of its vision. This is the small, tropical river species *Toxotes*. Herein the mouth is long and tubular, and, sighting small "mayflies" on the reeds near the surface of the water, it carefully makes towards them, and when within three inches or so suddenly squirts out a jet of water and knocks its prey from their perch to the surface, when they are promptly swallowed.

But many fish find their prey by the sense of touch. The common sole, which feeds by night, is one of these. On

the lower cheek are a series of small papillae with a delicate sense of touch. As it crawls along on the spines of the bordering fins, it keeps patting the ground with these papillae till something eatable is found, which is promptly snapped up. The red mullet (Fig. 1) possesses a sense of touch in two long threads, or "barbels," which fold under the jaw, and when needed can be brought downwards to tap the sea-floor.

And the gurnards are similarly endowed. But here the first three rays of the great pectoral, or breast fin, have, so to speak, been cut off from the rest of the fin to form long, spider-like legs, with which they crawl over the sea-floor, "feeling" with these legs and the barbels under the chin.

Many fish have developed a very sensitive sense of smell whereby they find their food. The dog-fish (*Scyllium canicula*) and the nurse-hound (*S. catulus*; Fig. 2) are bottom feeders, and have "olfactory pits" on the under-side of the snout, so that they can pick up the track of their victims, much after the fashion of a dog when "on the scent." But the nurse-hound will also track fish, such as cod, swimming well above the sea-floor. The most singular instance of all, surely, of the sense of smell in fishes is that furnished by the rockling (*Motellidæ*; Fig. 3), and its sense of smell resides in its dorsal fin! The first part of this lies in a groove, and along this a constant vibratory movement of the fin sets up and sustains a current of water passing over what are known as "taste buds," which line the walls of this groove and immediately apprise the fish of anything in the neighbourhood that is edible.



1. SHOWING THE TWO BARBELS, OR "FEELERS," CARRIED ON THE CHIN TO SERVE AS ORGANS OF TOUCH, THE FISH USING THEM TO TAP THE SEA-FLOOR WHEN SLOWLY SWIMMING OVER IT IN SEARCH OF VICTIMS: THE RED MULLET (*MULLUS SURMULETUS*).



2. POSSESSING "OLFACTORY," OR SCENT-COLLECTING, PITS ON THE UNDER-SIDE OF THE SNOOT WHICH ARE USED WHEN HUNTING OVER THE SEA-FLOOR: THE NURSE-HOUND (*SCYLLIUM CATULUS*).



3. WITH "TASTE-BUDS," SERVING AS SCENT-DETECTING ORGANS, LODGED IN A GROOVE INTO WHICH THE DORSAL FIN IS WITHDRAWN AND OVER WHICH FLOWS A CURRENT OF WATER, CAUSED BY VIBRATIONS OF THE FIN, BEARING THE SCENT OF VARIOUS KINDS OF ANIMALS ON WHICH IT FEEDS: A ROCKLING (*ONOS TRICIRRATUS*).—[Photographs by D. P. Wilson, Marine Biological Laboratory, Plymouth.]

it deems itself sufficiently near, it will suddenly shoot out an enormous, telescope-like mouth and the victim is irresistibly swept in.



# This England . . .



*Poole Harbour from Ballard Down—Dorset*

**T**HERE has never been any nonsense about the men of Dorset — men of peace, liking their comforts, they would nevertheless fight to keep them. Dourly they drove off the Danes, but would have no truck with the Norman and Plantagenet struggles. And when the Civil war was upon them, there arose the “clubmen,” who would bear no arms at the county musters, but punished indifferently and with vigour the Round-head or Royalist caught plundering ! To this spirit in our England we owe the continuance of the good things of English living to-day — justice, liberty, the genial life ; nay, even your Worthington has not been tampered with since the days of leathern cups.







## A PAGE FOR COLLECTORS.

### THE ANTIQUE DEALERS' FAIR AT GROSVENOR HOUSE.

By FRANK DAVIS.

THIS Institution—for, it has raised itself to the dignity of an Institution by this time—opened for the fourth year in succession in the Great Hall of Grosvenor House on the 24th. Her Majesty Queen Mary has graciously allowed her name to appear as Patroness and has lent many pieces from her own collection to be on view during the whole period of the exhibition. Among these is the beautiful silver cup (Fig. 3) given to King George V. and Queen

from these considerations, it is a notable piece of eighteenth-century silverwork and will undoubtedly attract an enormous amount of interest. The opening ceremony was performed by Lord Lee of Fareham, who has lent several pieces from his private collection—his catalogue was reviewed on this page when it was published some months ago—and other loans have come from the Goldsmiths Company and the Governors of Westminster Hospital.

It is remarkable how in so short a time an experimental exhibition, not very well supported, has grown into an important event in the autumn season. Obviously, the pleasant, almost casual atmosphere of the place has caught the fancy of a very wide public—I

think about 20,000 visitors passed the barriers last year—and a great deal of this success must be put down to the extraordinary efforts of the organisers to see that nothing is exhibited which is not what it pretends to be. The show is a strictly commercial enterprise, in which everything (except, of course, private loans) is for sale, but it is a bazaar from which junk is barred—and that is the meaning of those lists at the beginning of the official catalogue in which various names well-known in the art world appear under the innocuous heading, "Advisory Committees"—in other words, these are public-spirited exhibitors who are given the thankless task of inspecting every object that comes into the place and of deciding whether it is indeed authentic.

Incidentally—and apart from the highly organised corporate anti-forgery devices adopted at Grosvenor House for the protection of the public—people don't always realise to what extent the scales are weighted in favour of the buyer. Purchase something from any reputable dealer and prove afterwards that it is not what he represented it to be, and he will take it back. As knowledge increases, mistakes of this kind become very rare indeed, but when they do happen it's the dealer who pays the price for a mistake, not the amateur; and as he is buying and selling all the time, he gets his experience in the best possible way—by paying for it. Individuals don't talk much of their errors of judgment unless you know them

well, but they have all bought very bad bargains at one time or another, and what they have learnt (and lost) is their clients' gain—and when the individual acquires his knowledge in this hard school, how much more valuable is the considered opinion of several of these experts in consultation! It is just this protection you get at the Fair.

Indeed, both collectors and dealers are learning so much—and can, if necessary, enlist the aid of chemistry and physics in more than one admirably fitted laboratory—that amateurs are almost in danger of losing their initiative, and will soon no longer be allowed to make their own mistakes. An exhibition

of forgeries is planned for Vienna very soon, and I have the liveliest memory of a deeply interesting exhibition at the Burlington Fine Arts Club in 1924 in which originals and copies were placed side by side—a most illuminating experience, which did as much to enlighten the art world as any exhibition before or



3. ONE OF SIX TREASURES LENT TO THE ANTIQUE DEALERS' FAIR BY H.M. QUEEN MARY FROM HER PRIVATE COLLECTION AT MARLBOROUGH HOUSE: A GEORGE II. SILVER CUP AND COVER GIVEN TO KING GEORGE AND QUEEN MARY BY THEIR CHILDREN ON THE OCCASION OF THE SILVER JUBILEE.

since. Perhaps I may quote from a recent charming letter to *The Times* by Sir Robert Witt, who was largely responsible for this memorable exhibition. "When I asked collectors to lend me forgeries, the best type welcomed me, for, having the right instincts, they were concerned more with truth than praise. The others treated the question as an insult, and scouted the idea of possessing anything of the kind." But truth *did* prevail, and the present generation of dealers owes much, directly and indirectly, to this pioneer effort.

As is natural, the majority of the exhibits are English furniture and silver from the sixteenth century onwards; one can flick over the pages of illustrated advertisements in the catalogue and see there practically the whole story of English craftsmanship in wood. Here is an Elizabethan room covered in



4. A CHIPPENDALE CARVED AND GILT CONSOLE TABLE WITH CHEQUER MARBLE TOP: ONE OF A PAIR FROM THE EARL OF LINCOLN'S COLLECTION. Reproduced by Courtesy of Messrs. M. Harris and Sons, 61, St. James's Street, S.W.1.

1. AN EMINENT MARINE PAINTER REPRESENTED AT THE ANTIQUE DEALERS' FAIR AT GROSVENOR HOUSE: "OFF DOVER"; BY CHARLES BROOKING (1723-1759). (Size: 40 in. by 50 in.) Reproduced by Courtesy of Messrs. Spink and Son, 5, King Street, S.W.1.



2. "THE ONE SPORTING PAINTER WHO WAS A PAINTER BEFORE HE WAS A SPORTSMAN": "'OSTERLEY'—LORD JERSEY'S HORSE, WITH GROOM"; BY BEN MARSHALL. (1767-1835). (Signed, and dated 1804. Size: 25 in. by 30 in.) Reproduced by Courtesy of Messrs. Spink and Son.

Mary at the time of the Silver Jubilee by their children. The cup is one of those rare pieces which possess sentimental, historic, and aesthetic interest. It is engraved with the names of the members of the Royal House; it was probably once in the possession of Matthew Lant, a Chief Baron of Exchequer, who died in 1741, and bears his crest. It is also engraved with the obverse and reverse of the Great Seal of the Court of Exchequer of Scotland, and probably therefore (by analogy with other cups which are decorated in a similar manner) was actually made from the metal of the Seal itself. The cup weighs over 85 oz., and most official silver seals weighed 100 to 120 oz., which leaves an ample margin. The maker was Simon Pantin, of London—from his name a silversmith of Huguenot descent, like so many of his fellow craftsmen—and the year 1730. Apart

linen-fold panelling, one of those turned chairs with three legs, which seem to have been made continuously from the early part of the sixteenth century onwards and very possibly earlier still, and next to it, a heavy oak chair with a solid back and shaped

[Continued overleaf.]



1772



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EXHIBITING AT THE ANTIQUE  
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STAND No. 12

## JOHN SPARKS

128, MOUNT ST., LONDON, W.1

Continued.]

top, which is the characteristic type of Elizabeth's reign; near by, a high overmantel of James I.'s time with three sets of double columns. Then a refectory table of the same period, with six carved bulbous legs of solid oak, and with a carved frieze, to many eyes the most distinguished as well as the most solid and monumental type of table ever made in this country. The years pass, and luxury, as we understand the word, achieves its intricate

and gorgeous climax under Charles II., when red lacquer cabinets were set upon the most elaborately carved gilded stands and surmounted by a not less elaborate cornice—the highest compliment the late seventeenth century knew how to pay to a strange, exotic fashion. The more sober taste which came in at the turn of the century is seen to advantage in innumerable walnut pieces in which form and colour are their sole adornment—small bureaux, for example, which one almost hesitates to open because the quality of the walnut veneer on the exterior is so fine; chairs with elegant cabriole legs whose backs fit the human carcase as an oyster-shell its occupant, and—a little later—those comfortably stuffed wing chairs, generally referred to



5. COVERED WITH GREEN PATINATION AND DECORATED ROUND THE CENTRE WITH A BAND OF "T'AO T'IEH" MASKS: A FINE CHINESE BRONZE "CHUEH," OR SACRIFICIAL VESSEL, OF THE SHANG YIN DYNASTY. (?1766-?1122 B.C.) (Height, 8½ in.)

Reproduced by Courtesy of Messrs. John Sparks, 128, Mount Street, W.1.

as "grandfathers," which some say were the most important contribution of the 1720's to English civilisation—and if the art of living consists in taking one's ease by one's fireside, there's a good deal to be said for the theory. (Actually, this type of chair, in a slightly different form, is known as early as the 1680's, but was not made in any quantity until the days of George I. and II.)

The pendulum swings back again, not to the same thing, but to something similar—from plain surfaces to broken lines, seen very well in the carved and gilt console table (one of a pair) of Fig. 4—in itself the epitome of a whole decade and of a style, borrowed from France, in which the most intricate carving is never allowed to interfere with the essentially



6. DECORATED WITH A LOTUS SPRAY IN RED ON A GREEN GROUND AND WITH RED BANDS ROUND THE RIM: A RARE CHINESE STONEWARE BOWL OF THE SUNG DYNASTY. (960-1279 A.D.) (Tzu Chou Ware. Diameter, 5½ in.)

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simple, flowing curves by which the whole composition is built up. It is worth comparing this Chippendale treatment of the problem with the solution arrived at fifty or sixty years previously in the table shown in Fig. 8, with its marquetry and smooth surfaces. The lines of these two pieces are very similar, though in the earlier table the feet come out further, but it is at first sight quite difficult to believe that so drastic a change of style could be the product of a single generation. What sort of tables will be in fashion when our grandchildren are grown up?—we are all for plain, severe lines to-day: will the carver come back into his own long before the end of this century, or will modern manufacturing methods impose upon us the bonds of austere simplicity for the next millennium? It is not an uninteresting speculation as one looks at this stupendous array of furniture, all made by individuals who had time to take a personal pride in their work, and could follow the fashions demanded by their clients in a pleasant, leisured manner, modifying here, putting in a little something of their own there, and only rarely repeating exactly the same patterns; the pay was disgracefully small, and the hours abominably long, but there was no "clocking-in" as the world to-day understands it, and everyone could take pride in the work of his own hands. I don't mean that modern methods necessarily take away this wholly admirable personal pride in turning out a good job, but it is true that the cabinet-maker now (when he does have a worth-while commission into which he can put the best that is in him) has much less freedom to adjust and modify than was once the case: the very precision of his tools does something to limit his imagination. Lest this should appear to mean that the cabinet-maker of the past was invariably a superior being to his descendant to-day—indeed, it is difficult to resist this conclusion when one sees so many first-class pieces gathered together in one place—I hasten to add that these things at Grosvenor House are for the most part the pick of his output; in spite of what has been written during the past thirty years, I believe that our ancestors produced very nearly as much rubbishy, badly-made furniture as we do—this was certainly the case towards the end of the eighteenth century—but that this inferior output has, not unnaturally, failed to survive, first, because it was not strong enough to stand ordinary use, and secondly, because no one takes very special care of a very ordinary piece, which is apt to progress from parlour to attic, from attic to stable, and from stable to the kitchen fire within a couple of generations.

Silver, of course, disappears for different reasons—how many fine things were melted down in this country alone to finance King Charles I.? Our only consolation is that it was worse in France, which suffered first from the chronic impecuniosity of Louis XIV. and then from the Revolution. But fashion, too, and not merely a lack of a precious metal, has sometimes been responsible for the loss of first-class objects—it was tempting, if one already owned some early pieces and was not very notably endowed with good sense, to send them to a silversmith and become the proud owner of new bowls and cups more in the current mode. I admit that if I possessed vast quantities of over-decorated Victorian silver I should be inclined to melt it all down and get a

(Continued overleaf.)

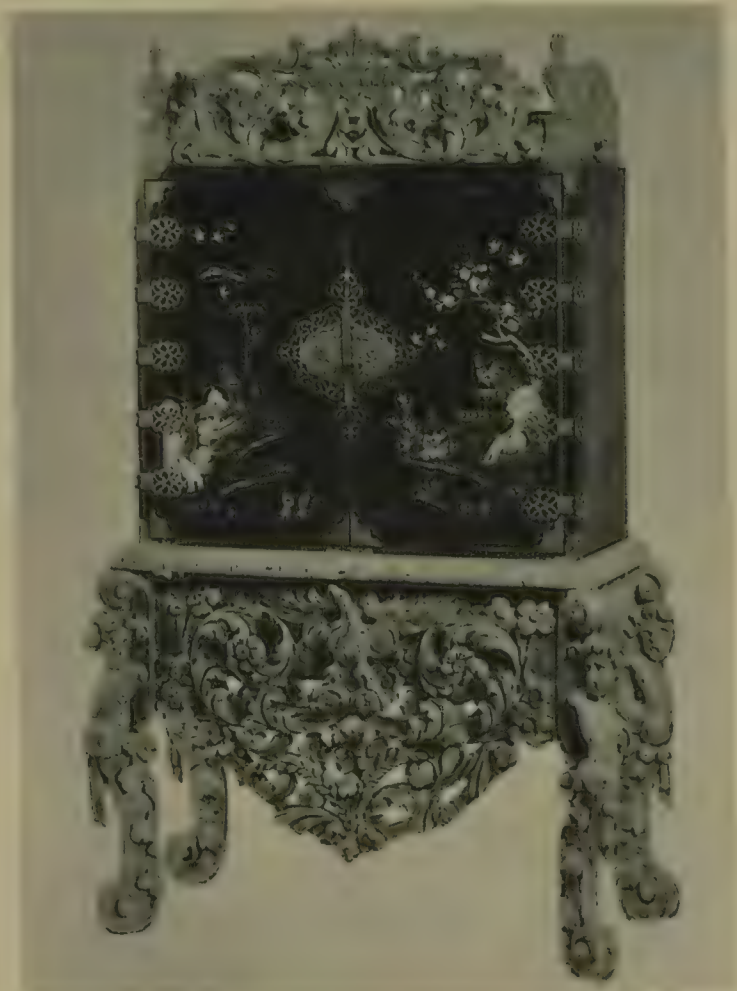


7. A MAGNIFICENT SIXTEENTH-CENTURY GERMAN PARCEL GILT TANKARD, ON THE BODY AND COVER OF WHICH ARE CIRCULAR MEDALLIONS WITH BUSTS MODELLED IN FULL RELIEF AND IN THE CENTRE OF WHOSE LID IS A ROMAN COIN: A VERY REMARKABLE SPECIMEN OF EXQUISITE WORKMANSHIP FROM THE COLLECTION OF THE LATE BARON LIONEL DE ROTHSCHILD.

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*(Continued.)*

first-class designer to produce something to my taste; that would please me, but would not necessarily be a sound investment for my successors. For all you and I know, what we call bad, over-decorated Victorian rubbish may be worth a great deal in another fifty years.



8. AT ONE TIME THE PROPERTY OF THE GREAT LORD NELSON: A WILLIAM AND MARY MARQUETRY CENTRE TABLE MEASURING 3 FT. 1½ IN. BY 2 FT. 1½ IN. BY 2 FT. 5½ IN. HIGH. Reproduced by Courtesy of Messrs. Frank Partridge and Sons, 26, King Street, St. James's Square, S.W.1.

Not many of the familiar types of English and Continental silver are unrepresented, from the highly decorated German tankard of about 1575 shown in Fig. 7 to the smooth, elegant shapes of the Adam period. There is more than one tiger-ware English jug of the sixteenth century—those sturdy, mottled earthenware pieces, with silver mounts at lip and foot, which are among the most interesting and most admired survivals of the period: a notable series of Charles II. pieces, including some characteristic, two-handled bowls, and—rather surprisingly—a remarkable and highly decorated salver on a plain foot which, on first inspection, one would consider unquestionably a Restoration piece. Its date, however—1657—brings it within a select group of similarly decorated

examples which prove that a taste for luxurious plate was by no means unknown under the Commonwealth. Of the earlier foreign pieces, a crystal double cup mounted in silver-gilt and made at Strasbourg about 1580 must be considered as one of the finest things on view, so good are its proportions and so restrained its decoration. There are, of course, innumerable trifles from the eighteenth century—little odds and ends, such as sugar-tongs, which cost a pound or two—and, if your pocket is deeper, miracles of the French jewellers' art in the shape of gold snuff-boxes, enamelled or decorated with mother-o'-pearl, or lapis lazuli, or onyx or whatnot—and if your pocket is deeper still, some of the most magnificent jewels on the London market—I'm thinking at the moment of a marvellous necklace, ear-ring, and brooches, fashioned in Paris about 1740, of emeralds, rubies, topaz, and diamonds.

The Chinese section of the Fair is to a good many keen connoisseurs the most important part of the display, because one can see there in a single afternoon some of the earliest examples of art of the one people on the globe who have a continuous tradition of high accomplishment of at least four thousand years. Others, who may find the earlier periods a little austere and remote, soon discover that of all the nations of the earth the Chinese first solved the problem of adding colour to porcelain in so exquisite a taste that the later wares—i.e., of the seventeenth and eighteenth centuries—are still the despair of modern potters. The two pieces illustrated (Figs. 5 and 6) show to perfection the distinguished sense of form and inherent refinement of bronze-worker and potter from the earlier centuries—in the case of the bronze, from days long before Europe emerged from the mists of prehistory. However far back one goes in time, there always seems to be evidence of a highly organised civilisation by the banks of the Yellow River.

Visitors will not expect to find "great" pictures at the Fair—i.e., works by Giorgione or Van der Weyden—but they will see an admirable series of first-class decorative pictures which can immediately find their natural atmosphere in any English home. Such are the typical horse and groom of Fig. 2 by Ben Marshall, the one sporting painter who was a painter before he was a sportsman, if it is permissible thus to pigeon-hole in a single phrase the talent of

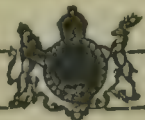
this remarkable man. The point is that his qualities as a painter are equal to those of his more serious contemporary artists and that he improved upon them by his understanding of animal anatomy. He can be, when he likes, as good a portrait-painter as anyone, and his broad, loose treatment of landscape is delightful.

Of portraits proper—that is, serious experiments in decorative and psychological treatment—Fig. 9, by John Hoppner, is an admirable example. The market often pretends that Hoppner was, before everything else, a painter of handsome young women: actually, he gets much nearer the truth that lies beneath the human exterior in such a picture as this; he flatters less and interprets character far more sensitively than, say, Sir Thomas Lawrence.



9. "PORTRAIT OF THE RT. HON. LORD FRANKFORT"—M.P. FOR THE CITY OF DUBLIN IN 1768; BY JOHN HOPPNER (1758-1810): AN ENGRAVING OF THIS PICTURE BY W. W. BARNEY IS MENTIONED IN ARMSTRONG'S "LIFE OF HOPPNER."

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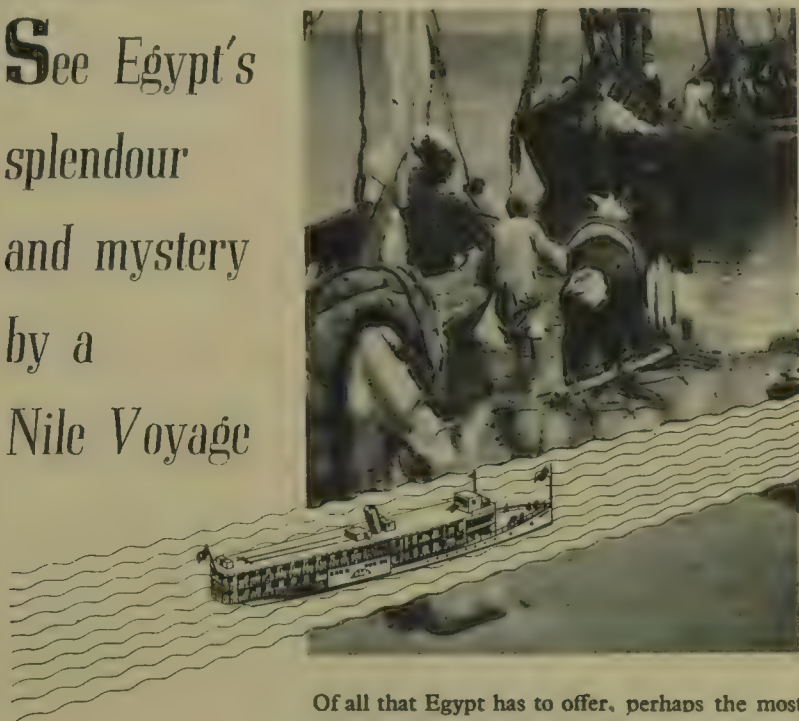
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## NOTES FROM A TRAVELLER'S LOG-BOOK.

BY EDWARD F. LONG, C.B.E. F.R.G.S.

## A HOLIDAY TOUR OF INDIA.

THE glamour of the ancient land of Ind, with its mighty buildings of the past, its temples, the mysticism of its many faiths, its strange system of caste, and the extraordinary diversity of its national life, composed of people of almost all shades of complexion, speaking tongues which differ more than English differs from Spanish or French, and with manners and customs varying in an almost unbelievable form, has appealed to the imagination of the Western world for generations. And who, given the opportunity, would not wish to pay a visit to India the Magnificent, and see, at first hand, some of her many charms?

Such an opportunity is provided nowadays, thanks to the enterprise of the Indian Railways, and one can, by devoting a couple of months to the purpose, enjoy a delightful holiday of a month in India, enabling many of the outstanding places of interest to be seen, and the country to be toured from east to west and from north to south. The time to be chosen for such a trip is any time between the beginning of November and the end of January, so that one leaves India by mid-March. The weather during November-March in Northern India and the highlands of Central and Southern India is at its best: rainless, sunny days, clear skies, and a fall of temperature after sunset which gives a bracing touch to the air and renders thicker clothing essential; in short, the most agreeable weather one could wish for, as all of us who have experienced it can testify.

And now as to what one could see during the month in India. Taking Calcutta as the starting-point, after a view of this, the second largest city in the Empire, with splendid buildings, a bazaar which is one of the most famous in the world, and where the site of the Black Hole and Fort William link up with the beginning of British rule in Bengal, and setting out by rail from Howrah Station, the first stop would be Benares, the oldest and holiest city in all India, one of palaces and of temples, whilst high over all towers the Moslem mosque built by the Emperor Aurangzebe. Then Lucknow, the Garden City of India, with its picturesque ruins of the famous old Residency; and near by, Cawnpore, now a hive of industry, once the scene of grim tragedy, a reminder of which is the Indian Mutiny Memorial. Next, Delhi, capital of the Indian Empire, the new Delhi one of imposing modern buildings embowered amongst beautiful gardens; the old Delhi, with the ruins of Delhis of ages past, a walled

city of narrow streets and fine thoroughfares, with a magnificent mosque—the Juma Masjid—and a proud old fort of rose-red sandstone. From Delhi to Agra, and the Taj Mahal, with its almost more than earthly beauty seen by moonlight; and then Jaipur, a city of wide streets and rose-pink buildings, with the deserted Palace of Amber among the hills near by, surely one of the most extraordinary sights to be seen; Ajmer, its marble pavilions and the Anasagar Lake; Chitorgarh, with its Tower of Victory and its stirring memories of Rajput chivalry; and Udaipur, one of the most romantically beautiful cities in the world.

After Udaipur, away to Bombay and its grim Towers of Silence and its charming Malabar Hill. Then across India to Madras, the first fortified position held in India by the English, and where proud old Fort St. George still bears witness to the fact. St. Mary's Church in the Fort is the oldest English church in India, and in it Clive was

married. Madras has a splendid marine drive; and Adyar is a pleasant little suburb by the sea. At Tanjore, further south, the Brihadeswaraswami Temple, the sacred Sivanaga Tank, and the Raja's Palace and its famous library are to be seen; and not far off is Trichinopoly, another stopping-place, capital of the ancient empire of the Cholas, with its famous Rock, nearly 300 ft. in height, crowned with a temple of Ganesh. Just beyond it is the island of Sri Rangan, and the Temple of Ragunathaswami, looked



SHOWING A NUMBER OF ITS FAMOUS BATHING-PLACES (OR GHATS) AND TEMPLES, WITH (IN THE CENTRE) THE HUGE MOSQUE BUILT BY AURANGZEBE, WHICH TOWERS OVER ALL: A FINE PANORAMIC VIEW OF BENARES AS SEEN FROM THE GANGES.



WITH (ON THE LEFT) A PORTION OF ONE OF THE SPLENDID PAVILIONS OF MARBLE BUILT AS PLEASURE HOUSES BY THE MOGUL EMPEROR SHAH JEHAN: A VIEW OF THE BEAUTIFUL ANASAGAR LAKE OF AJMER.

Photographs by the Indian Railways Bureau.

upon as the earthly abode of Vishnu. Then Madura, with a wealth of wonderful temples, and on, by way of ferry steamer, across the Palk Strait to Talaimannar, in Ceylon, and thence to Colombo, to join a vessel for home.

All of the places named can be visited in comfort within the time mentioned, and instead of travelling as an ordinary passenger and stopping in the various places at hotels, it is possible to hire a splendidly equipped tourist car at a very moderate charge, for a party, and travel about India with one's own hotel! If rather more than a month can be devoted to the trip, there are many other places of surpassing interest to be visited in India—Mysore City, and the beautiful Gersoppa Falls; Gwalior and its great Fort; the marvellous Caves of Ajunta and Ellora; the Buddhist Stupa of King Asoka at Sanchi; the deserted city of Fatehpur Sikri; Amritsar and its Golden Temple; the Royal Mughal city of Lahore; Puri, the home of the great god Jagannath; and the Black Pagoda at Konarak.

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SEPTEMBER AND OCTOBER  
IN

### MERANO

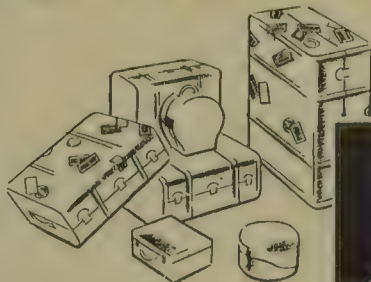
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## FINANCE AND INVESTMENT.

By HARTLEY WITHERS.

### RAISING THE STANDARD.

IT is generally agreed that the League of Nations has done very good work on some of its side-shows, especially its inquiries into questions of wages, nutrition, and general aspects of economic betterment. From this point of view there is, as every investor will be ready to recognise, an immense amount of work for it to do. In fact, it was some time ago suggested that on this side of its activities the League has the fairest chance of winning general respect, and perhaps doing effective work in the cause of peace. In a letter published in *The Times* in the spring of last year, Sir Alan Anderson pointed out that the League had hitherto sought for support by a negative promise that its members should not suffer aggression. "Let us," he continued, "as good members, induce the League to substitute for a negative and fallacious offer a positive promise of mutual support in trade and stable currency, in the exchange of goods and people, and happiness on which alone the civilisation of the world has been built up and on which peace must always be based." Since then the need for the reconstruction of the League as an international guild of co-operation in trade and prosperity has become more and more evident, as the hostilities which alone stand between man and a great improvement in his material lot have grown in bitterness, and threaten to wreck such civilisation as we still can boast. In such an atmosphere, how is it possible for the organisers of business to get on with their job of providing us with a better standard of comfort and enabling investors to feel that a solid growth of profitable production is increasing the earning power behind their securities?

### ECONOMIC APPEASEMENT.

It is thus very much to the point that the Economic Committee of the League should be about to examine a memorandum on Economic Appeasement put before it by Mr. McDougall, economic adviser to the Australian Government in London. The main purpose of this document, as summarised in *The Times* of last Saturday, is to suggest further steps that might be taken towards bringing about higher standards of living and so promoting an increase of world trade, which, in

turn, might be confidently expected to reduce the present political tensions. Such a policy, it is contended, would make a much more effective appeal to popular sentiment than proposals for sweeping away trade barriers, which "completely fail to arouse the enthusiasm of the general mass of the people in any country." Anyone who has ever tried to talk free trade to popular audiences must know how true this is. The idea that it is unfair to one's own countrymen to buy foreign-made goods is a strong, and in some ways a healthy, prejudice which can only be countered by rather difficult arguments showing that by buying foreign goods we are, in fact, obliging foreigners to buy something from us. On the other hand, the argument that the way to increase prosperity is to raise the standard of comfort and make everybody better off has a direct appeal and is certain of ready acceptance. It is admitted by the memorandum that armament orders have substantially decreased unemployment in nearly every country; but it is urged that if, through the development of increased domestic and foreign demand for ordinary peace-time requirements, industries could be assured of an expanding market one serious difficulty in disarmament policy would have been overcome.

### A THREE-POINT POLICY.

This suggestion will appeal to the many investors who are wondering what is going to happen when, either owing to a process of exhaustion or the development of a saner sentiment in international affairs, the nations leave off or reduce their activities in creating weapons of mutual destruction, and their consequent demands on the mines and shipping and manufactures that provide them, and all the industries that benefit indirectly. It is true that international trade is promising to take up the running, but it has to be admitted that a good deal of the recent improvement in international trade has been due to armament activities; and some really big effort, similar in scope and effect to the armament demand, must be an object that all the Governments are looking for to take its place when it slackens. What better one could be found than this proposal for an international effort towards a higher standard of general comfort? If such an effort were being carried out by all members of the League, working in co-operation, its power and influence as a peace-maker would be immeasurably increased. To arrive at this object, the memorandum

put before the Economic Committee urges (1) international agreement for the improvement of the remuneration and conditions of labour; (2) increased social services; and (3) reduction of retail prices of food and other necessities. Fortunately, we can already claim that we, in this country, have been in the van of progress with regard to improvements in the wages and conditions of labour, that improvement in this respect (which has a long way to go yet) is still going ahead and that it will be made much easier if a similar effort is being made abroad, so that our industries may not suffer from the competition of underpaid labour.

### OBJECTIONS AND FEARS.

It is pointed out by the memorandum that schemes for the improvement of the lot of the working classes have in the past been regarded by Governments and employers as necessary burdens on the economic machine, and have consequently been limited in scope and restricted in application. This is only natural, since employers know that if they go too fast ahead of their rivals in the wages that they pay they will be unable to make both ends meet, which will not be good for their workers; while Governments, with the demands of the tax-gatherer already stretched nearly to breaking-point, are obliged to think twice before they increase any kind of expenditure. Nevertheless, these liabilities on employers and taxpayers can also be regarded as assets. Widespread consumption, based on the increased income of the working classes, has undoubtedly done much to keep the progress of recovery in this country steady on its even course, while well-directed social expenditure saves an enormous amount of waste due to disease and discontent, and is the best possible safeguard against the friction and unrest that are an even worse cause of business disturbance than the uncertainties of international politics. The moderate and statesmanlike attitude of our labour leaders towards the extremists who are in too much of a hurry, and the very satisfactory freedom that we have enjoyed from industrial disputes may certainly be attributed to the effects of social legislation. Summing the matter up from the point of view of investors, it can safely be said that a general advance in the standard of comfort enjoyed by those who most need it is the best possible reform that international statesmanship can attempt.

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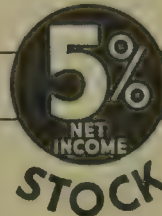
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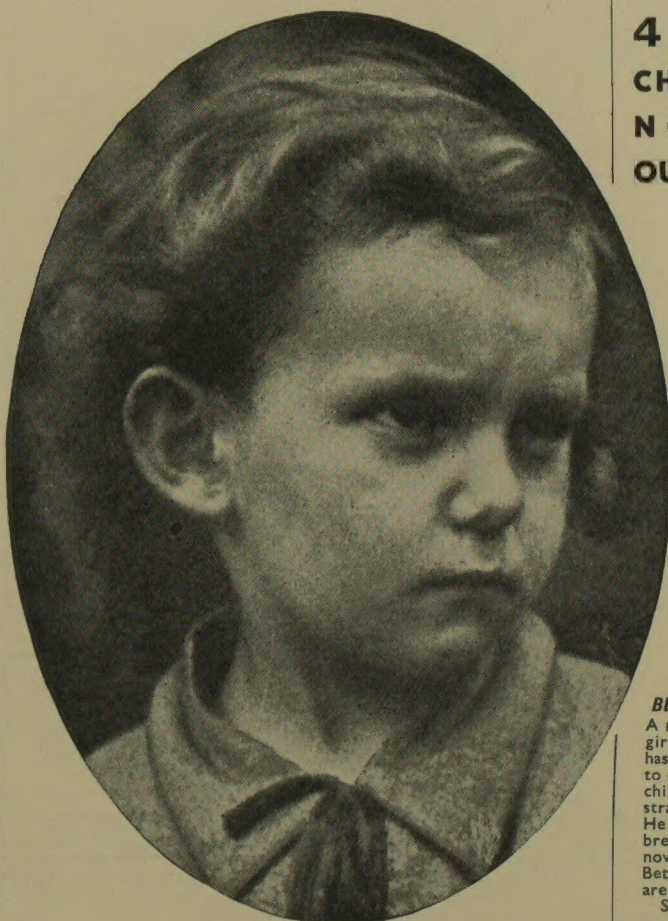
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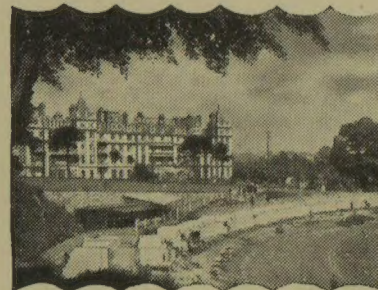
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By H. THORNTON RUTTER.

VAUXHALL MOTORS announce that their present 12-h.p. and 14-h.p. models have proved so popular and are still enjoying so great a success both in home and overseas markets that they are being continued in their present form during next season. There is to be no change whatsoever in the actual specification, all models being fitted with independent front-wheel springing, and possessing such proved features as controlled synchromesh gears, no-draught ventilation and body-conformity seating. A new body model, the 12-h.p. Saloon at £215, is announced which replaces the 12-h.p. Standard and De Luxe Saloons. It has no-draught ventilation, and a sliding roof. Prior to last year's Motor Show, Vauxhall announced a price reduction of £10 on all 12-h.p. and 14-h.p. models. Since that announcement, however, there have been all-round increases in the price of raw material which have resulted in a heavy rise in production costs. In an effort to meet this, Vauxhall Motors announce that, as from Sept. 1, 1937, the prices of all 12-h.p. and 14-h.p. models with Vauxhall coachwork are increased by £10. In the case of models with coachwork by outside body-builders, the increases are a little more. The new price of the 14-h.p. De Luxe Saloon is £225 and that of the 14-h.p. Touring Saloon £230. The Coupé (which is available with choice of either 12-h.p. or 14-h.p. engine) will cost £245.

At one of the largest one-day motor trade conventions ever held in London, Sir Percival Perry, Chairman of Ford Motor Company, Ltd., on Sept. 15 announced the introduction of a new Ford "Eight" in succession to the famous Popular Ford, of which it was stated 200,000 have been made and sold in a few years. The new "Eight" strikes a quite fresh note in appearance for cars of its class, the bodywork sweeping in flowing contours from front to rear. Long and wide, it provides spacious comfort for four adults, with separate enclosed luggage accommodation. Body-conformity seating, well-less floors, tubular-frame front seats, and entirely new fully-compensated braking are outstanding points, while other features of the Popular

Ford have been retained but improved. Running costs are stated to be among the lowest of any car on British roads and tax is only £6 annually. The price was announced as £117 10s., while a Saloon de Luxe, with a host of additional refinements and conveniences, costs £127 10s.

## THE PLAYHOUSES.

### "GOING GREEK." AT THE GAIETY.

IN "Going Greek," one of the jolliest musical shows seen for a long time, Mr. Leslie Henson assumes the rôle of a brigand. Not a very successful one, for, as he complains, every time he demands a "Ransom" for one of his captives, all he gets in return is a lawn-mower. The only asset, in the way of captives, is an elderly tenor. No one considering him worth the forfeit demanded, he has long since become a liability, for his taste in food, wine and cigars has reduced the band to its last drachma. As brigands they may have been bloodthirsty, but never could it be said that they were not hospitable. Later on Mr. Henson, assisted by Mr. Fred Emney, his right-hand man (who looked a picture in a ballet skirt and a silk hat), decided to take up a more remunerative line. They opened an hotel and, while there, learnt that their tenor captive was the heir to millions. Needless to say, it took no more than the assumption of a languishing expression, and the gramophone record of some operatic star hidden in the background, to transform Mr. Henson into this very tenor. A nice, compact plot, up to this; but, unfortunately, laughter seems to have weakened one's memory, for little else of the drama is recalled after this. However, though this musical comedy runs well over three hours, it can be said that there is never a dull moment in it. The music is always catchy and the lyrics are remarkably neat. Mr. Leslie Henson is at the top of his form. Mr. Fred Emney, who has the playfulness, and also (may it be said?) the stage-figure of a porpoise, is surely becoming one of our best comedians. Mr. Richard Hearne, too, is a tumbler of remarkable agility. The song, "For the Honour of the School," as sung by this trio, is

one of the funniest numbers heard for a long time. Miss Mary Lawson is vivacious as a bandit's daughter; and Miss Louise Browne, though she lacks the simpering sweetness we have been trained to expect in a musical comedy heroine, more than atones by her dancing and singing.

### "CRAZY DAYS," AT THE SHAFTESBURY.

Here is the mixture as before, and it is, as the saying goes, exactly what the doctor ordered for the Tired Business Man. Mr. Lupino says in a programme note: "Will all ladies who wish to marry the principal comedian kindly queue up. It is left for you to decide who the principal is." It seems that on the first night a large majority decided that the principal comedian was Mr. Leo Franklin, who assumed Mr. Laddie Cliff's rôle at very short notice. This comedian has long had a provincial reputation, and has starred for the past few years in Australia. This is his first big chance in the West End, and he made such a success that Mr. Lupino would be wise to grapple him with hooks of gold. Miss Gloria Day, also a newcomer, scored an immediate success as a dancer.

### BOOKS OF THE DAY—(Continued from page 516).

that it would pay us better in cash, although I am quite certain that it will. I am advocating it because I believe that Scotland to-day has a unique chance of creating an enclave of sanity and culture in a world gone mad. I am advocating it because I believe that no other part of the world has the same opportunity of making a constructive stand against the rising tide of barbarism. . . . Another of Scotland's assets is England's comparative goodwill. . . . Scottish Home Rule, therefore, would have the immense advantage of being born into an atmosphere that is entirely free from the bitterness of political murder, terrorism, ambush, concentration-camp, informer, and execution, and reprisal." So long as these amicable sentiments prevail, and there is no violence or disloyalty, Scottish nationalism may possibly find support even south of the Tweed.

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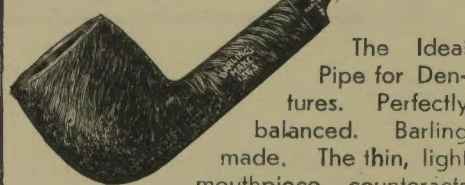
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THE new stamp catalogues for 1938 have arrived, and all tell of the vast growth in the number of collectors. Messrs. Stanley Gibbons, Ltd., refer to it as "a boom"; in my opinion, it is better and more enduring than that.



EGYPT:  
KING FARUK.

Stamps now touch so many more matters of public concern than they did. New kinds come often. There were 1772 added to "The Standard Catalogue of Postage Stamps of the World" for 1938, now available (price 5s.) from Whitfield King and Co., of Ipswich. A large proportion of them stimulate fresh interest, bringing new collectors to a pursuit that claims its quota of the increased leisure of the people. The catalogue contains no fewer than 7108 illustrations of stamps, with valuable information concerning them.

Now that King Faruk is of age to assume royal authority, his portrait is superseding that of his father, Fuad I., on the Egyptian stamps. The portrait is full-face set in a simple frame, and printed by photogravure at Cairo. The inscriptions are in Arabic and French; and while the design of all values issued to date is from a master negative, the value has been drawn in as if it were an overprint, which, however, it is not.

After many years of waiting for a suitable design, the Irish Free State has issued this month three high values—2s. 6d., 5s., and 10s. The design shows St. Patrick, the frame being inspired by the Bell Shrine.



IRISH FREE STATE:  
ST. PATRICK.

Honduras—the Republic and not the colony—has just issued four monster stamps to celebrate the prolongation of the presidential term of Dr. Tiburcio Carias, for another four years to 1941. He first assumed office in 1933. The American Bank Note Co. has produced these stamps, which show a view of the Carias Bridge, with a portrait of General Carias inset. The values are 6, 21, 46, and 55 centavos.



INDIA:  
KING GEORGE VI.

The new-reign stamps of India are now coming over on the Indian mail. They show King George VI. crowned and wearing his robes of State. The values received to date are the 9 pies and 1 anna.

France continues its series of finely engraved portraits of her intellectuals. The latest is a 50+20 centimes lake with portrait of Pierre Loti, the writer, but he is shown in naval uniform, against a background of a naval dockyard. Another novelty from France is designed to increase public concern in the population problem. Designed and engraved by M. Ouvre, it depicts a mother nursing an infant. Above is the appeal, "Pour sauver la race." It is a 65 centimes stamp, of puce colour, and sells at a 25 centimes surtax, which profits the Société de Prophylaxie Sanitaire et Morale.



FRANCE: PIERRE LOTI, THE FAMOUS  
AUTHOR.

The latest of the commemorative stamps from the United States is of an unusual square pattern. It is a change from battle pictures, the vignette presenting a rural domestic scene at Roanoke in 1587, at the birth of Virginia Dare. She is remembered as the first white child born in America. Her mother was daughter of the Governor, and her father was Ananias Dare. Unfortunately, the stamp, 5 cents, is printed in so pale a shade of blue that it does not show the quality of the engraving.



PORTUGAL:  
GIL VICENTE, THE  
GREAT DRAMATIST.

Gil Vicente, the fifteenth-century dramatist, poet and goldsmith, is commemorated, and presents a somewhat unusual picture on a new 40 centavos deep brown stamp of Portugal. Presumably the occasion for the issue is the 400th centenary of his death.

From Spain there is a large pictorial stamp in a miniature "sheet," denominated 2 pesetas, orange, to mark the completion of a year of the present disastrous civil war. The issue is of a limited edition, and can scarcely be said to have a legitimate postal circulation. For Spanish Morocco, however, the Franco Government has issued a striking series of seventeen stamps for ordinary postage, which give photogravure pictures of the native warriors and legionaries engaged in the war. The values range from 1 centimo to 10 pesetas.

The second South American conference of Radio Communication has afforded Brazil an opportunity for issuing two very pleasing stamps with views of Rio de Janeiro.



BRAZIL: COMMEMORATING THE RADIO  
CONGRESS.

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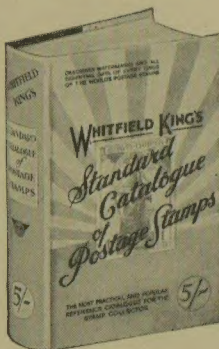
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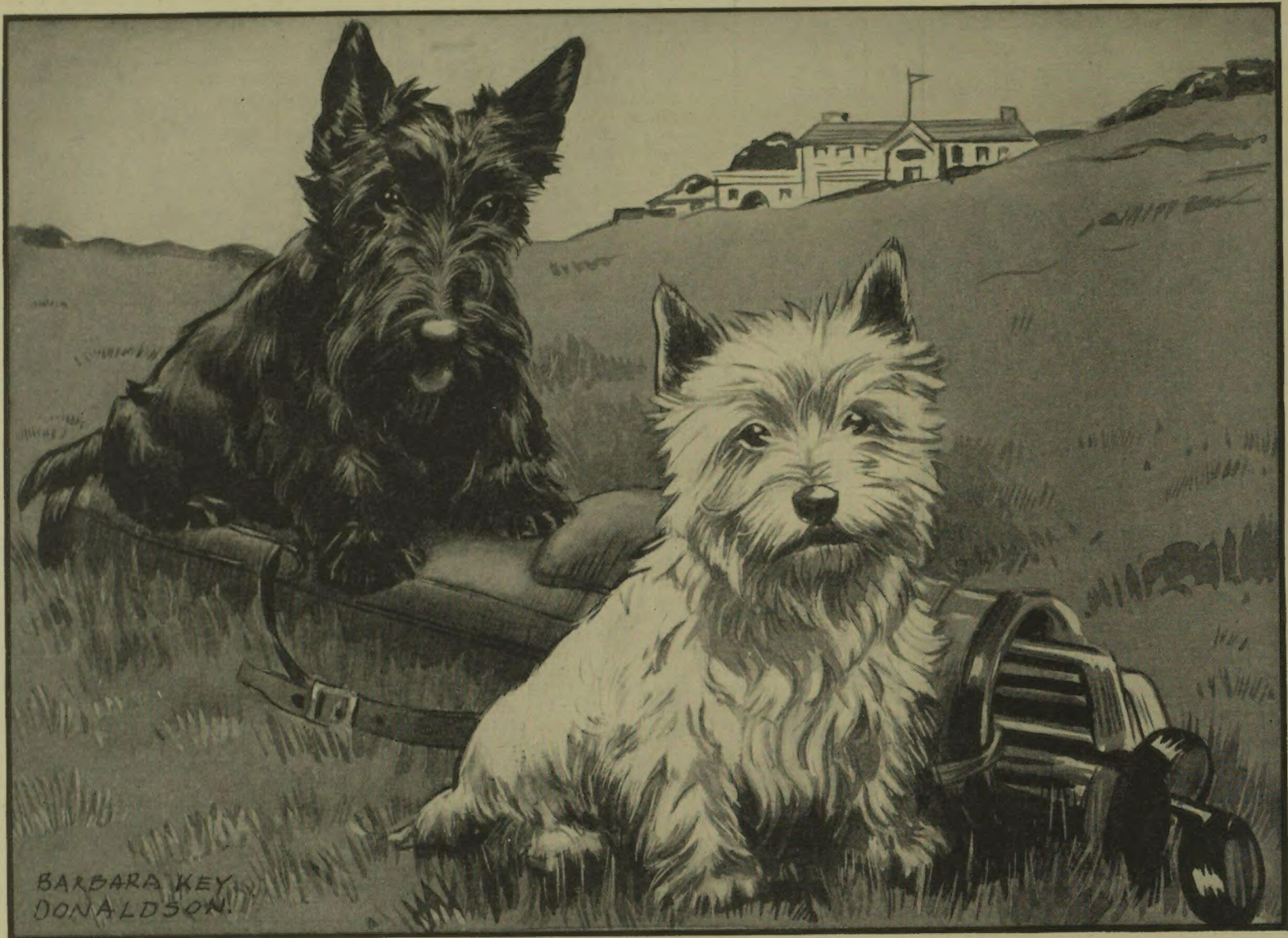
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